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Cerita (Stories): A Pedagogical Model for Teaching Story Genres to Lower Secondary School Students in Indonesia

Ika Lestari Damayanti
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***Cerita* (Stories): A Pedagogical Model for Teaching Story Genres to Lower Secondary School Students in Indonesia**

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This thesis is presented as part of the requirement for the conferral of the degree:

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Abstract

Teacher professional learning programs often aim to support teachers to develop new knowledge or instructional practices in order to improve students' learning outcomes. However, connecting these knowledge and skills to the teachers' specific context remains a challenge. The gap is even wider in contexts of teaching English as a foreign language (EFL), such as Indonesia, where pedagogical frameworks adopted for English language curriculum have been developed for use in language settings a long way from most EFL situations (see Baker, 2016; Canagarajah, 2016; Chaaban, 2017). As such, the contents of professional learning are commonly perceived as propaganda for vested interests, and unrelated to local classroom realities (Fang, 2012).

This study investigates the potential of a professional learning program based on genre theory (after Martin, 1985; Martin & Rose, 2008) a model that underpins the current English language curriculum for secondary school students in Indonesia. The design and implementation of the program in the study are drawn from Reading to Learn (R2L) (Rose & Martin, 2012), a scaffolded approach to literacy education that has developed from systemic functional theory as developed by Halliday and his colleagues (e.g. Halliday, 1975; Halliday & Matthiessen, 2014; Rose & Martin, 2012). The program described in this study offered workshops, supported pedagogy and ongoing dialogue to promote a story-oriented renovation of R2L, incorporating story sharing activities such as multimodal storytelling and scripted performances as an additional learning stage in order to enhance secondary students' control of writing story genres in English.

The study adopted an action-oriented, qualitative case study approach to understand how the instructional intervention shaped teachers' learning and impacted on their practices and their students' outcomes. Data were collected from eight English teachers of four secondary schools who were teaching Year 8 students aged 13-14 years in two full-day workshops, Facebook group discussions, and follow-up professional learning in each school. A combination of thematic analysis (Creswell, 2013) and pedagogic register analysis (Rose, 2014, 2018) provided a robust framework for analysing the complexities of teachers' professional dialogue during the workshop sessions and online discussions, and the multimodal nature of classroom interactions.

The analysis revealed that the development of teachers' knowledge about story genres and attendant pedagogical applications are inseparable from the alignment of the professional learning program with the teachers' actual needs and direct relevance and applicability to classroom practice. Findings of the research highlighted that extended professional learning which combines 'formal' training sessions and 'school-embedded' professional learning can advance the teachers' skills in making connection between theory and classroom practice. Further, the findings argue for engaging teachers in a prolonged process of collaboration with peers and side-by-side coaching with an external expert in order to assist teachers to implement new practices in their classrooms. Consequently, as the results suggest, a contextually relevant professional learning also calls the need for experts' knowledge about pedagogy working with teachers in a particular context and knowledge about the teachers' socio-cultural contexts. Such findings are critical for teacher educators and professional learning providers to consider as they design contextually responsive professional learning experiences.

Certification

I, Ika Lestari Damayanti, declare that this thesis, submitted in fulfilment of the requirements for the award of Doctor of Philosophy, in the School of Education, Faculty of Social Sciences, is wholly my own work unless otherwise referenced or acknowledged. This document has not been submitted for qualifications at any other academic institution.

Ika Lestari Damayanti

30 August 2019

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Once upon a time, a storyteller visited an English class and she brought lots of wonders and built a wishful world for their graceful students. Together they made their learning experiences magical and lived happily ever after. (FB—Stories for ELL)

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Table of Contents

Abstract.....	i
Certification.....	iii
Acknowledgments	iv
Table of Contents.....	v
List of Figures.....	ix
List of Tables	x
Prologue.....	1
The curriculum and policy context.....	2
The teacher professional learning context.....	3
Purpose of the study.....	5
Overview of the thesis	6
Chapter 1 Theoretical Framework	7
1.1 Stories as social and cultural artefacts	8
1.2 Story as Genre.....	10
1.2.1 Story genres within the functional model of language.....	10
1.2.2 Typology of story genres.....	12
1.2.3 Narrative genres	13
1.3 The mode continuum.....	15
1.3.1 Mode continuum as a lesson planning tool.....	16
1.3.2 Story in relation to the mode continuum	17
1.4 The scaffolded curriculum cycle	18
1.5 The pedagogic exchange	22
Chapter 2 Literature Review.....	26
2.1 The situated nature of EFL methods	26
2.1.1 Societal and institutional factors.....	28
2.1.2 Classroom-related factors.....	29
2.1.3 Teacher-related factors	29
2.2 Potential of stories for EFL methods.....	30
2.2.1 Stories and pedagogies for EFL language learning	31
2.2.2 Use of stories beyond information-gathering practices	35
2.3 Scaffolded approaches to literacy.....	38
2.3.1 Sydney School genre pedagogy.....	38
2.3.2 The implementation of genre-based pedagogy in Indonesia.....	41

2.4	EFL teachers' professional learning	44
2.4.1	School-embedded contexts	45
2.4.2	Content-focused professional learning programs	46
2.4.3	Provision of active learning experiences	46
Chapter 3	Research Methodology	53
3.1	Purpose of the study and research questions	54
3.2	Research design: action-oriented qualitative case study	54
3.3	The research context	56
3.3.1	2013 English Curriculum	57
3.3.2	Professional learning needs	58
3.3.3	The participants and their involvement in the research	58
3.4	Ethical procedures	62
3.5	Research Phases	62
3.5.1	Phase 1: Contextual analysis	64
3.5.2	Phase 2: The workshops	64
3.5.3	Phase 3: The classroom practices	69
3.6	Data sources	70
3.6.1	Primary Data	71
3.6.2	Secondary data	72
3.7	Data Analysis	73
3.7.1	Iterative process of coding of Phase 2 data	73
3.7.2	Classroom discourse analysis of Phase 3 data	75
Chapter 4	The Professional Learning Program	87
4.1	Extending Knowledge about Text and Meaning	88
4.1.1	Developing a shared linguistically oriented metalanguage	88
4.1.2	Establishing shared understandings of story genres	94
4.1.3	Consolidating new linguistic subject	101
4.2	Extending pedagogic practices	106
4.2.1	Dealing with challenges of storytelling	106
4.2.2	Managing challenges of pedagogic design	112
4.3	Implications for professional learning	119
Chapter 5	The Pedagogic Practice of Recontextualised Reading to Learn (R2L)	122
5.1	Teachers' involvement and roles in Phase Three	123
5.2	Teachers' selection of stories and storytelling strategies	124
5.3	Implementing the recontextualised R2L pedagogy	127

5.3.1	Oral Story Sharing.....	131
5.3.2	Detailed Reading	144
5.3.3	Joint and Individual Rewriting	151
5.3.4	Students' writing development.....	158
Chapter 6	Conclusions.....	168
6.1.	Teachers' knowledge about language and pedagogical applications	168
6.1.1.	The 'WHAT': from tacit knowledge to articulating alternative theories and practices 169	
6.1.2.	The 'HOW': teachers' participations in various types of activities	177
6.1.3.	The 'WHO': professional dialogue for knowledge building	181
6.2.	The teachers' redesigned pedagogic practices	182
6.2.1.	Teachers' selection and sequencing of pedagogic activities	183
6.2.2.	Teachers' use of semiotic resources	186
6.2.3.	Teachers' gradual handover of responsibility for students' independent storytelling	187
6.3.	Implications for the development and delivery of a contextually sensitive and effective professional learning program.....	188
6.3.1.	The context for professional learning	188
6.3.2.	The learning experiences: teacher learning experiences and teacher's design of student learning experiences.....	192
6.3.3.	Relating context, learning experiences, and student outcomes	195
6.4.	Significance of the study	197
6.4.1.	Theoretical significance of research findings	197
6.4.2.	Methodological significance of research findings	198
6.5.	Limitations and areas for future research	200
6.6.	End note	200
Epilogue.....		203
Appendices		207
Appendix 1	Audit Data Trail.....	207
Appendix 2	Key to Transcription.....	209
Appendix 3	A Teacher Interview Protocol.....	210
Appendix 4	Sample Workshop Learning Resources	211
a.	Power point slides	211
b.	Handouts for Teachers	212
c.	Video clips: three different ways of sharing stories.....	213
Appendix 5	A Closed Facebook Group: Stories for ELL.....	214

Appendix 6 Sample Transcription of Data.....	215
a. Professional Learning Sessions	215
b. Facebook Dialogue.....	216
c. Classroom Practices	217
Appendix 7 Thematic Analysis using NVivo 11	218
Appendix 8 Analytical Tools for Classroom Discourse Analysis	219
a. Ranks of Curriculum Genres	219
b. Pedagogic Activities: System of Cycle Phases (Rose, 2018, p. 23).....	220
c. Pedagogic Modalities: Options for Sources of Meaning (Rose, 2014, p. 24)	221
d. Pedagogic Relations: Interact System (Rose, 2018, p. 8)	222
e. Pedagogic Relations: Act System (Rose, 2018, p. 9).....	222
Appendix 9 Configuration of Curriculum Genres	223
a. Identification of Lesson Stages	223
b. Identification of Lesson Stages in Oral Story Sharing.....	223
c. Sample Identification of Learning Activities: Utara School	224
Appendix 10 Assessment Criteria from Rose (2017).....	226
Appendix 11 Two story versions of Shantenu Raaje.....	227
Appendix 12 Sample Lesson Plan and Teacher's Notes	228
References	233

List of Figures

Figure 1.1 A functional model of language (adapted from Derewianka, 2012).....	11
Figure 1.2 System of story genres (Martin & Rose, 2008, p. 81)	13
Figure 1.3 The mode continuum (Adapted from Humphrey, Droga, & Feez, 2012).....	16
Figure 1.4 Three levels of strategies in Reading to Learn (Rose & Martin, 2012)	21
Figure 1.5 Five general elements of a learning activity (Rose & Martin, 2012).....	23
Figure 3.1 Participants' involvement in the study	59
Figure 3.2 Regular classroom layout.....	61
Figure 3.3 Research phases	63
Figure 3.4 The Implementation of the workshops.....	64
Figure 3.5 Lesson sequences of the recontextualised R2L pedagogy	67
Figure 3.6 The implementation of recontextualised R2L pedagogy.....	70
Figure 3.7 Primary data informed by secondary data.....	71
Figure 3.8 Rose's (2018) system of cycle phases	79
Figure 3.9 Options for sources of meanings (Rose, 2014)	81
Figure 3.10 Act system (Rose, 2018).....	84
Figure 3.11 Interact system (Rose, 2018).....	85
Figure 4.1 Task samples introducing text-context relationship	89
Figure 4.2 Closer examination of language.....	92
Figure 4.3 Story genres (Rose & Martin, 2012)	95
Figure 5.1 An example of a Readers' Theatre script	126
Figure 5.2 Teaching learning cycle of recontextualised R2L	127
Figure 5.3 The configuration of recontextualised R2L curriculum genre.....	129
Figure 5.4 Visual support to predict an important event in a story	136
Figure 5.5 Double-sided cards for storytelling	138
Figure 5.6 Layout in the Joint Retelling stage.....	141
Figure 5.7 Types of Readers' Theatre performance	143
Figure 5.8 A story chart (COU-8).....	152
Figure 5.9 Joint rewriting.....	155
Figure 5.10 Joint-constructed story: The Big Crab	156
Figure 6.1 The relationships between context, learning experiences, and student outcomes.....	188
Figure 6.2 Contextual elements for professional learning	189
Figure 6.3 Organising features for learning experiences	192
Figure 6.4 Relating features of the context to variables of the learning experiences	196
Figure E5 Collaborative work on finalising power point slides	203
Figure E6 Teachers' accounts (Arum, 2018; Suryaningsih, 2017).....	204

List of Tables

Table 1.1 Learning phases in a classroom exchange	24
Table 3.1 The core and basic competencies related to narrative texts	57
Table 3.2 Teacher participants	60
Table 3.3 The characteristics of the participating schools	61
Table 3.4 The workshop agenda	65
Table 3.5 Data transcription	71
Table 3.6 The transition from open to axial coding	74
Table 3.7 Generating themes	75
Table 3.8 Example of an exchange with a gloss	77
Table 3.9 On pedagogic activities: learning phases and the nature of knowledge	79
Table 3.10 On pedagogic modalities: bringing meanings into the discourse	81
Table 3.11 On pedagogic relations: roles and types of negotiation	85
Table 4.1 Discussions of text identification in Facebook	97
Table 4.2 Prompting	117
Table 4.3 The use of Indonesian language	117
Table 4.4 Emphasis on dramatic effects	118
Table 5.1 Participant teachers and their roles in Phase 3	123
Table 5.2 Selection of storying approaches and stories	124
Table 5.3 Sequences of lessons in each participating school	128
Table 5.4 Preparing for new lexical items	132
Table 5.5 Giving options in predicting meanings	134
Table 5.6 Interplay of English and students' mother tongues	137
Table 5.7 Inviting students' engagement in storytelling	139
Table 5.8 Preparing for identifying a clause	146
Table 5.9 Teacher's guidance in identifying a clause	148
Table 5.10 Negotiating a new story setting	154
Table 5.11 Joint rewriting of a new story	155

Prologue

The ways in which we create and tell stories are culturally based. Our human need to story our experiences may be universal, but there is no one way to tell stories. (Short, 2012, p. 11)

Cerita (stories) or *bercerita* (storytelling) is an essential part of Indonesian culture. The art of storytelling in its various forms, from bed-time stories to theatrical traditions such as *wayang* (puppetry) and dance drama for sacred rituals, can be found throughout the archipelago.

These traditional performances reflect the diverse cultures of Indonesia as a country that is composed of more than 17,000 islands, more than 300 different ethnic groups, more than 700 regional languages (Wolters, 2019), and six major religions as well as hundreds of traditional belief systems (Putri, 2018).

The prominent role of story in many parts of Indonesia is also reflected in local legends that explain geographical landmarks such as lakes, mountains, and islands. On Sumatra Island in western Indonesia, for example, a legend about Lake Toba tells about the consequences of impatience that cause villages to be submerged and form a lake. In Java, the legend of *Sangkuriang* explains the shape of Mount Tangkuban Parahu—a mountain shaped like a capsized boat instead of a sharp peak. From Papua, a folktale about a stranded dragon rider tells the origin of Papuans and the formation of 22 small islands that resemble the shape of a dragon in Sentani Lake. Through these predominantly oral stories, most Indonesians learn about cultural wisdoms and respect for the motherlands.

The ready access to stories using new technologies provides new ways of creating and sharing stories quickly. Stories can be shared with an intimate circle of friends or with wider global audiences; feedback can be given in a varied way from lengthy comments to simple emoticons. The emerging trend of flash fiction (Balkovek, 2018)—the creating and sharing stories in social media that can be read within a few minutes, is evident too in Indonesia. Writer communities (e.g. *Komunitas Fiksimini*) now use social media to regularly write, share, and discuss their *fiksi mini*—a short story of less than 300 words in Facebook or even less than 140 characters in Twitter.

Capitalising on the burgeoning rich mix of traditional and modern storytelling practices in Indonesia and elsewhere, this study focused on bringing storytelling into language classrooms. In particular, this study investigated the use of story as a means of addressing a

considerable problem in Indonesia that is Indonesian students' proficiency in English narratives—an important aspect of success in secondary school English curriculum. Here, storytelling can function not only as an outlet for young Indonesians to learn English literacy, but also as support to prepare them for a prestigious storytelling competition in the National Student Literacy Olympiad annually held nationwide by the Ministry of Education.

The curriculum and policy context

English language curriculum, from its introduction in 1945 to Indonesian secondary schools, has changed several times, adopting a number of different approaches that mirror the developments in English language teaching methodology generally (Dardjowidjojo, 2000; Lie, 2007; Marcellino, 2008). Despite such changes, the outcomes of six years of formal English instruction at secondary school (from Year 7 to Year 12) are considered unsatisfactory as indicated by a number of studies reporting that the overall Indonesian high school leavers demonstrate low proficiency and lack of ability in communicating intelligibly in English (Imperiani, 2012; Larson, 2014; Lengkanawati, 2005; Lie, 2007; Madya, 2015; Marcellino, 2008). It is argued that the lack of success can be attributed to several factors including the deterioration of students' motivation as the learning experiences in the classroom do not meet their needs and expectations of being active users of English (Astuti, 2013; Bradford, 2007), the low level of English teachers' proficiency (Lengkanawati, 2005; Lie, 2007), and insufficient teacher training to adapt to and enact new curriculum (Larson, 2014). It is against this backdrop that a new English curriculum for school was released by the Indonesian government in 2013.

The new curriculum has attempted to overcome some of the persistent challenges in learning English as a foreign language (EFL). As stated in a policy document published by Ministry of Education (Kemdikbud, 2013), the 2013 English Curriculum is informed by Halliday's Systemic Functional Theory (1985) and its associated scaffolded pedagogy, the Sydney School Genre Pedagogy (Martin, 1984), known as Genre-based approach (GBA) in Indonesia. The adoption of the functional approach is intended to better support Indonesian students' development of English language through the engagement with a range of text types including reports, procedures, and narratives or story genres (Kemdikbud, 2013).

Compared to the 2004 English Curriculum that focused solely on the development of linguistic subject knowledge, the 2013 Curriculum requires the integration of affective, cognitive, and psychomotor domains (Puskurbuk, 2013). These three domains are integrated

and reflected in the core competencies and basic competencies. The core competencies include spiritual and social values, knowledge, and skills for application of the knowledge. The spiritual and social values (e.g. being responsible, tolerant, caring, and honest) are intended to be taught indirectly for students' character building. The other two core competencies serve as organising elements of the basic competencies which are specific to the subject matter contents. In English literacy, for example, the basic competencies are related to students' mastery of text types such as narratives, recounts, procedures, information reports, expositions, and discussions.

The shift in demand to include the social meanings of texts entails changes of practice from teaching English as a subject per se to teaching English for language learning as well as for guiding students to become better human beings. This means that teaching text types is not limited to developing students' repertoire of English language structure. Although instructional strategies for teaching various text types such as procedure, descriptive, narrative, and report may equally be considered as important, this current study focused on narratives as part of story genres. Stories known for millennia as a powerful vehicle to pass down cultural values can offer opportunities for teachers and students to explore of how people in stories encounter their problems and how they perceive others and themselves based on their values. Through the exploration of human experiences, integrating core and basic competencies stipulated in the curriculum can be made explicit for English teachers in Indonesia.

To ensure that the current curriculum is understood and implemented appropriately, Puskurbuk (2013), the Centre for Curriculum and Books in the Ministry of Education, dictates that 'cascade' teacher training programs be designed and conducted simultaneously since 2013. The programs were initially targeted to high performing schools and by 2015 it was anticipated that just 1,521 out of 34,570 lower secondary schools and 1,270 of 11,637 high schools throughout the archipelago would be implementing the new curriculum (Puskurbuk, 2013). Such a gap means, at the time this study commenced, many more teacher training programs were required to support the implementation of the 2013 Curriculum.

The teacher professional learning context

Over the last decade, the Indonesian government has acknowledged the importance of teacher quality in enhancing student learning outcomes. Ministerial Regulation Number 20 (Year 2003) on the National Education System requires teachers to develop competencies of

personal, social, pedagogical, and professional. Central to these competencies are the quality of teachers' content knowledge (CK) and pedagogical content knowledge (PCK). Improving teachers' CK and PCK, thus, requires more attention in the design and delivery of teacher education and professional development programs in Indonesia (Harjanto, Lie, Wihardini, Pryor, & Wilson, 2018; Lengkanawati, Setyarini, Sari, & Moecharam, 2015; Rahman, Abdurrahman, Kadaryanto, & Rusminto, 2015; Soebari & Aldridge, 2016).

Following the regulation, the Indonesian government provide teachers with various professional development programs. The providers of professional development programs range from the Ministry of Education and Culture at the national level, Education Offices and the Board of Education Quality Assurance (LPMP) at the provincial level, and subject-focused teachers' clusters or referred to in Indonesian language as *Musyawarah Guru Mata Pelajaran* (MGMP) at the regional level. Rahman et al. (2015) reported that since 2003, the implementation of professional development programs in Indonesia has shifted from a 'top-down' way at the national level to the lower level such as the provincial level and regional level to ensure that the needs of teachers that vary according to the location and wealth of the region can be accommodated.

Supporting the government's endeavour motivated me to conduct the study reported in this thesis. The aim was to enhance teachers' preparedness to teach the new English curriculum, in particular, to examine the affordance of recent developments in genre and pedagogy. While genre-based pedagogy has been particularly effective in improving the performance of first/second language learners in Australia (Rose & Martin, 2012) and elsewhere such as Sweden (Acevedo, 2010), USA (Ramos, 2014, 2015) and Hong Kong (Shum, Tai, & Shi, 2018), recontextualisation of this approach in the Indonesian context is required to make it more locally relevant and meaningful to the students learning English as a foreign language (EFL) (Derewianka, 2003).

Therefore, this study proposed a pedagogical model that incorporated the storytelling practices that have been long part of Indonesian tradition. The recontextualised model, adopting Rose's Reading to Learn pedagogy (Rose & Martin, 2012)—the third generation of genre-based pedagogy, was designed to support the development of students' English spoken language competences as a segue to developing control over written narratives—one of the text types mandated in the 2013 English Curriculum. To this end, the recontextualised pedagogy was introduced to eight teacher participants through an extensive professional

learning program that included both ‘formal’ training sessions and ‘school-embedded’ professional learning experiences. This study investigated the processes and impacts of that program with a view to informing future policy and practice.

Purpose of the study

The purpose of this action-oriented qualitative study is to investigate the ways teachers might use storytelling as a pedagogical approach to developing students’ English literacy. To explore this potential, the study draws on Systemic Functional Linguistics theory and its associated notion of a scaffolded curriculum cycle to:

- engage the teachers in a professional learning program that constituted two-day workshops, online learning via a Facebook group, and facilitation and reflection on classroom practices as an integrated experience;
- investigate the development of teachers’ knowledge about story genres and pedagogical content knowledge resulting from the professional learning; and
- describe and examine teachers’ redesigned pedagogy in the light of the principles of a scaffolded methodology.

The study is framed by the following research question:

How can Indonesian secondary English teachers be supported to teach their students within the demands of the 2013 English Curriculum through a professional learning program informed by genre theory?

This research question is explored through two sub-questions:

- a) How can linguistically principled, contextually relevant professional learning develop English language teachers’ knowledge about story genres and their pedagogical applications?
- b) How do the teachers’ redesigned pedagogic practices support students’ English language learning, and their knowledge about narrative texts?

Overview of the thesis

Chapter 1 introduces the major theories underpinning the thesis; that is, those that focus on stories, language and pedagogy. Particularly, it outlines theories of stories as social and cultural artefacts, language as a social semiotic (Halliday and Hasan, 1985) and genre theory (Martin, 2009; Martin & Rose, 2008) together with genre pedagogy (Rose & Martin, 2012).

Chapter 2 reviews relevant literature to locate this study within the broader context of teaching English as a Foreign Language (EFL). It discusses studies pointing to the situated nature of EFL contexts in connection with the demands of EFL teachers' development of knowledge about language and pedagogy. It also explores literature related to the use of stories and scaffolding in EFL pedagogy. The chapter concludes by identifying the important features of professional learning programs in supporting EFL teachers' learning.

Chapter 3 provides a detailed description of the methodology used in the study. It describes the curriculum and classroom contexts for the research as well as the ethical protocols. Following this, the participants are introduced and the methods of data collection and analysis are connected closely with each of the phases of the research.

Chapters 4 and 5 represent the key analytical stages of the thesis. Chapter 4 maps teachers' learning experiences during the 'formal' professional learning sessions. In the process, key themes related to teachers' knowledge about language and pedagogy are identified. In parallel with the thematic analysis, Chapter 5 provides interpretations of pedagogic practices in examining participant teachers' learning uptake as indicated from the design and delivery of learning experiences for their students.

Chapter 6 summarises the analyses and interpretations presented in the two previous chapters. It draws together the key issues, arguments and theoretical constructs that led to the significance of the research findings. This chapter also outlines the implications for the development and delivery of a contextually sensitive and effective professional learning program.

Chapter 1 Theoretical Framework

This study investigates the ways English teachers in Indonesian lower secondary schools can be supported through a language-oriented professional learning program aimed at developing teachers' knowledge about language and literary texts and their pedagogical applications. The study is informed by Systemic Functional Linguistics (SFL) derived from the work of Halliday and his colleagues (Halliday, 1975; Halliday & Hasan, 1985; Halliday & Matthiessen, 2014) and the associated notion of genre-based pedagogy (Rose & Martin, 2012). The reasons of employing SFL theory in the study are twofold: firstly, SFL underpins English language curriculum in Indonesia; and secondly, as a robust theory SFL provides the study with one lens to look at problems and the guiding hand of analysis.

In systemic functional linguistics (SFL) theory, language is approached as a resource for making meaning in social contexts both the broad cultural context and the more specific situational context in which we find an instance of language in use (Derewianka, 2012). Language and its contexts of use are said to be in an interactive dynamic relation where language develops and changes through its use within communities, which in turn, generates consequences for the maker and receiver of the message (Hasan, 1985). Stories and storytelling as social practices are no exception. An understanding of the context of a text's creation and reception is thus essential in the reading and telling of stories.

This chapter first examines stories as social and cultural artefacts and explores theories about stories: how they engage people in the world, in their communities, and in their development of their own views about the world. Because stories are highly valued across cultures, the chapter explores generic structures of story as genre to highlight some important reasons for the role and place of story within education settings and in people's lives more broadly. Following this examination of stories is an exploration of a scaffolded approach to literacy pedagogy that includes Reading to Learn (R2L) methodology underpinning a classroom pedagogy and professional learning program of the study.

1.1 Stories as social and cultural artefacts

Stories are one of the oldest forms of communication commonly found in all cultures. They engage their audience through the exploration of common themes related to human experiences, such as hope, despair, and belonging. In her paper that introduced the justly celebrated phrase ‘narrative as a primary act of the mind’, Hardy (1968, p. 5) said that ‘in order really to live, we make up stories about ourselves and others, about the personal as well as the social past and future’. Through stories we experience events that we may not ever experience for ourselves (Galda & Liang, 2003) and we make sense of what it means to belong to a group, who to be in that group, and how members of these groups behave (Short, 2009). As such, stories are a powerful vehicle for shaping human development and for promoting social change across cultures.

Despite the universality of stories and sharing stories across cultures, the meaning-making process between text and reader differs. According to Hasan (1985), the reading of a text forms a dialogue between the text and the reader, separated by time and place. She further argues that each reader’s own life experience contributes to his/her understanding of a text. The work of transactional theorist Rosenblatt (1982) resonates with Hasan’s proposition that reading is a transaction between what exists in a text and what a reader brings when interpreting and responding to the text. The reader brings his/her ideologies and meaning-making abilities that set up a framework for understanding the messages unfolding through the wordings and other semiotic resources in the text.

Reading a particular text is, therefore, inseparable from the reader’s reading stances. Rosenblatt (1982) argues that a reading stance is an expression of the purpose for reading, operating on a continuum between the ‘efferent stance’ if seeking information and the ‘aesthetic stance’ if focusing on what is being created during the actual reading. These two stances are not opposites as any text can be read either way. Aligned with Rosenblatt’s argument, Macken-Horarik (2003) pointed out that,

...written narratives establish by textual means a virtual dialogue with their readers which is embodied in the design of the whole and with which readers engage as they process the text (p. 286).

Readers make connections to their prior knowledge, assumptions, and have expectations about the events, characters, and language patterning in a story in order to adopt particular understandings about its meanings. This means that while messages conveyed in stories are

underpinned by the author's existing understandings, beliefs, and abilities, the understandings a reader draws come from their unique beliefs, abilities and expectations of that reading experience. Anthony Browne's picture book *Piggybook* (1986), an example discussed in Chapter 4, contains messages aligned with Western culture. The alignment may not be easily realised by readers from different cultural background as meaning construction requires a link to the reader's life experiences. This example shows that transaction with a text is, thus, simultaneously enriched and bound by what the reader brings to the text.

Hasan (1985) notes that 'the greater the distance between the context of creation and reception, the more inaccessible the meanings of the text become' (p. 102). In texts familiar to a person, to their culture and ways of thinking, few challenges exist unless the ideologies are deconstructed by critical thinking. In texts that are unfamiliar to a person, culture, language and ways of thinking, many challenges exist as readers make sense of the meaning. Yet, stories from across cultures offer new ways of looking, new ways of understanding the world, and importantly new ways of engaging across social settings, which, of course empower readers to get things done in new ways and to better contemplate themselves and the world (Short, 2012). A paradox such as this points to the need for schooling to address this limitation by expanding reading repertoires.

Because stories are fundamental to families and communities, they are of interest for teaching. Stories offer important avenues for teaching both aesthetic (experiential) and efferent (factual) standpoints. While the aesthetic views relate to life experiences and beliefs, the efferent are concerned with technicalities and structures of stories that draw on the readers' ability of making sense of semiotic resources (e.g. language patterning, vocabulary, etc.). Developing experiential awareness and semiotic repertoire are pivotal because accomplished users of language can create messages that achieve their purposes, whether that be success at school, or enacting social change in the community more broadly. For this reason, bringing stories into literacy education offers valuable experiences for learners.

To capitalise on the benefits of stories in the literacy classroom, Rosenblatt (1982) suggests approaching a literary text from reading stances that allow students to focus both on looking for facts (e.g. identifying events, characters, or a synonym of a word), and having a personal experience in the story world as well. The ability to shift between factual and experiential orientations to text is important for learners to acquire (Galda, 2013). This is because the efferent stance guides learners to identify the structural features of the story through the

language patterning, while the aesthetic stance enables them to create inward experiences, pleasure, and attitude as their private responses to the evocation of the text. To this end, students need to be involved in learning experiences that enable them to recognise interpretative meanings as well as recalling events and identifying characters in stories.

1.2 Story as Genre

In section 1.1, the nature of stories was related to their social and cultural values in the exploration of human experience. While such themes are commonly found in stories across cultures, the ways stories are shared and interpreted vary. Bringing stories into the classroom, therefore, requires comprehension of interpretative meanings; without this students may have difficulty in understanding the language patterning of the stories (Rose, 2016). SFL theory affords opportunities for talking about semiotic resources used in stories by looking closely at meanings in real contexts of language use. This section now discusses story as genre from SFL perspectives.

1.2.1 Story genres within the functional model of language

As part of SFL theorisation, genre is framed within a stratified model of language that accounts for simultaneous meaning making in language and the integration between text and context (Halliday & Matthiessen, 2014). The functional model of language in Figure 1.1 maps the relationship between text and context through realisation of meanings extending from the context of culture and context of situation to specific instances of text.

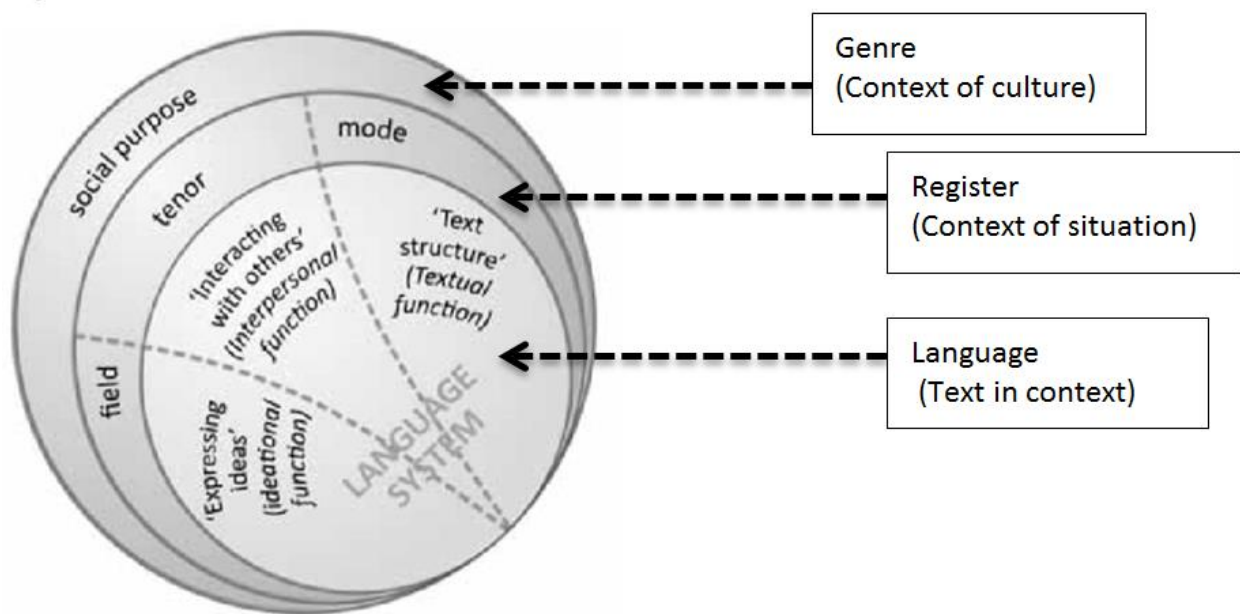


Figure 1.1 A functional model of language (adapted from Derewianka, 2012)

Genre, positioned at the top of co-tangential circles of the model, encompasses the broad cultural purposes of a text that drive social interactions in a given culture with more or less predictable stages and language features (Martin, 2009). A text's predictability assists readers or listeners to understand and respond to the texts. For example, story as genre within a culture might involve satisfying needs of members of that culture to pass on their cultural values to their young people or might be of aesthetic purposes to entertain audiences. In order to achieve these purposes, story genres generally move through a number of stages in a way that allows a reader or listener to experience the world through a character's perspective and simultaneously shift to evaluate the stories as an onlooker (Galda & Liang, 2003). It is through contemplating actions, events, and emotions that possibilities for developing and nurturing socio-cultural values can occur (Short, 2012).

At the situational context in which language is used, genres are related to and distinguished from each other by three contextual features of field, tenor, and mode. These features together are referred to as register. The term field refers to the subject-matter (what), tenor refers to the relationships between speakers (who is involved), and mode refers to the channel of communication, such as spoken or written (Derewianka, 2012). In relation to stories, field might be reflected as horror, adventure or fantasy. It might also include cultural perspectives, e.g. South East Asian literature or Australian literature. Tenor refers to the relationship between the characters and events in a story and the intended audience, e.g. junior, young

adults. It also relates to power relations, i.e. reader to hearer, teacher to student(s), and writer to reader or author to audience. Accordingly, mode aligns not only with whether the story is oral, written, or multimodal, but also aligns to tenor or power relations (Derewianka & Jones, 2016).

These contextual variables are realised through the language system that tends to cluster possible meaning resources around language functions, known as metafunctions (ideational, interpersonal, and textual meaning) (Halliday & Hasan, 1985). Ideational meanings represent our experience of the world (e.g. doing, thinking, relating things, etc.) and how ideas link to each other, involving various processes (material, mental, relational, etc.), participants, and circumstances. Interpersonal meanings express our relationships with others, our attitudes, opinion, and the extent to which meanings align (or not) within the ‘norms of social relations’. Textual meanings serve to ‘hang together’ these two meanings in a coherent and cohesive text that makes sense in their contexts of situation. Macken-Horarik and Sandiford (2016) explain that in stories, the ideational meanings represent the ‘possible world’ of experience, involving characters, settings, and plot. The interpersonal meanings engage readers intersubjectively in dramatising events; evaluating people, places and things; doing so in a more or less amplified way. The textual meanings contribute to the composition of a story, organising it as it unfolds in predictably patterned ways.

1.2.2 Typology of story genres

Systemic functional theory argues that while stories are a highly valued social process in a culture, they do not represent a single homogenous social process and are best represented by a typology where a range of story genres can be distinguished (Martin & Rose, 2008; Rothery & Stenglin, 1997). Although story genres are identified as having a common social function of entertainment, variations in types of stories reveal other purposes.

Martin and Rose (2008) identify story variations by extending and refining the work initiated by Labov and Waletzky (1967) and others, such as Martin and Plum (1997), Rothery and Stenglin (1997), and Macken-Horarik (2003). Based on a large corpus of stories produced in Anglo-oriented contexts, Martin and Rose’s typology maps out six story genres based on their generic structure and the ways language resources are organised (Figure 1.2).

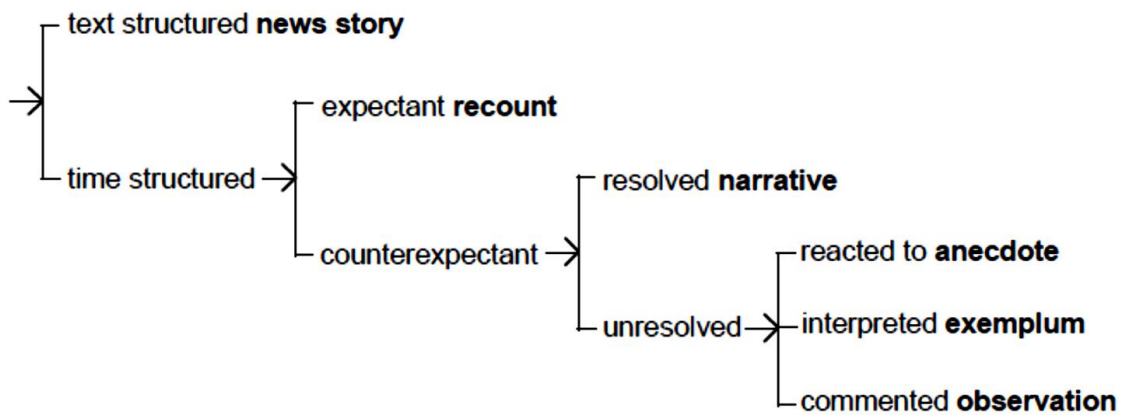


Figure 1.2 System of story genres (Martin & Rose, 2008, p. 81)

The typology shows variations within story genre family but with different ways of achieving their social purposes. For example, **recounts** share experience, **narratives** entertain, **anecdotes** share a reaction, **exemplums** share a moral judgement, **observations** share a personal response to things or events, and **news stories** share important events (Martin & Rose, 2008). In a further example, the identification of a typical generic structure denotes that story genres are organised in stages based on temporal sequence, with the exception of the **news story** that is organised based on the importance of its message.

The stages in story genres usually start with an orienting stage that introduces an expectant activity and a closure (Martin & Plum, 1997). In the ‘middle’ part of the text, variation is present depending on social purposes of each story genre. For example, a conflict and events for resolving it found in a narrative are not found in other stories (Derewianka & Christie, 2008). With respect to the current study, such distinctions are important to avoid conflating story genres into the category of ‘narratives’ and labelling their stages uniformly despite the variant configurations.

1.2.3 Narrative genres

Foregrounding the more specific view of narrative as part of the story genres was necessary in the study in order to make the boundaries clear between narratives and other sub-genres. In achieving their social purposes, most narratives tend to move through unfolding stages namely Orientation, Complication, and Resolution. In narrative genre, the expectancy stated in the Orientation stage is often disrupted in the Complication stage. The disruptions are typically responded through the suspense of the action in which the narrative tension is increased and intensified before it is finally resolved in the Resolution stage. Optionally, an Evaluation stage is present when bringing forward the author’s attitude in evaluating both

preceding events as Complication and anticipating the following events as a Resolution. Despite such ‘predictability’, narrative stories as literary texts often play around with patterns to amplify the effects that engage and amuse readers more (Pantaleo, 2011).

One example of this disruption lies in a Sundanese local story from my childhood that had no Resolution stage. The story unfolds through introduction of the main characters and a problem, i.e. a king who has a demanding daughter. In the following excerpt, the story in Sundanese language is presented in italics, followed by the English version of my translation.

Jaman baheula aya hiji raja. Raja teh boga budak. Budakna bangor pisan.

Unggal peuting kabeukina didongengkeun. Kieu dongeng na teh...

Jaman baheula aya hiji raja. Raja teh boga budak. Budakna bangor pisan. Unggal peuting kabeukina didongengkeun. Kieu dongeng na teh...

Once there was a king. The king had a daughter and she was very demanding. Every night she always asked the king to tell her a story. And the story went...

Once there was king. The king had a daughter and she was very demanding. Every night she always asked the king to tell her a story. And the story went ...

The telling of this Sundanese narrative focuses on a story within a story which keeps repeating and has no ending. It is the ‘incompleteness’ and repetition that makes the story unique and amusing to its listeners. Such a structure particularly enchants young children who might need several times of telling to realise the loop of the story.

Other narratives might breach the structures by starting the story with a Complication or even a Resolution. Others may have a cumulative structure, without resolution at all. These differences in the narrative structure show they unfold not only in a series of predictable stages but also the ways they move through a certain complexity depending on the style of the story, the influence of a culture, and in the way author builds the message. For this reason, Derewianka and Jones (2016) and others caution against teaching the stages of a genre as formulae because genre operates at an abstract level and a text is an instantiation.

While stages are a useful description of texts at a global level, at the more local level stages comprise smaller units of meaning patterns known as phases. According to Martin and Rose (2008) phases are commonly constructed to allow for flexibility in text development and for engagement with the listener/reader. Phases guide readers to take stances as they move from one experiential domain to another, from outside to inside a character’s consciousness, and from one voice to another (Macken-Horarik & Sandiford, 2016). A possible set of phases

include setting and description for presenting and describing identities, activities, and locations; events for presenting a series of activities; effects for consequences of preceding phases concerning with material outcomes and participants' behaviour or attitudes; problem for creating tension; and solution for releasing tension (Martin & Rose, 2008, p. 82). This summary of phases, however, does not limit the possibility of locating and identifying another emerging phase that can be more specifically relevant to a particular story sequence.

The patterning of stages and phases of narratives was important to the professional learning element of the study. Myhill, Jones, and Watson (2013) argue that the ability to connect linguistic choices with purpose is a crucial factor for teachers to be more effective in supporting their students' development in literacy. Macken-Horarik and Sandiford (2016, p. 66) similarly asserted that

if teachers know how patterns of action and character reaction or narrative voice work in narratives and how these patterns inflect grammatical choices (e.g. types of verbs) at lower levels of organisation, they are in a stronger position to lead development in writing.

So far patterns of story genres particularly staging and phasing in narratives have been examined, section 1.3 accounts for the different modes through which stories can be shared.

1.3 The mode continuum

In the context of this current study, providing opportunities for students to develop their oracy and literacy in English is important. Hence, the move from sharing stories in oral to written mode becomes the focus of this sub-section.

In Halliday's functional linguistics, the channel of communication is known as mode—one of the register variables that influence our choices in language use, whether it is spoken or written (Gibbons, 2003). In theorising mode, functional linguistics theory offers the construct of the mode continuum (Figure 1.3) to refer to the variation of language (Derewianka, 2014; Martin, 1985), which occurs depending on the presence or absence of 'a text-external context of situation' (Painter, 1991, p. 76). At the spoken end of the continuum, a text or language is used in face-to-face interactions, and common knowledge is shared between interactants with support from the physical surroundings. On the other hand, at the written end of continuum, the text is intended for the unseen audience distanced in time and space.



Figure 1.3 The mode continuum (Adapted from Humphrey, Droga, & Feez, 2012)

Humphrey et al. (2012) characterise language used in a spoken text as interactive, spontaneous and accompanied by actions, while in a written text as monologic, carefully constructed and focusing on things as a reflection to an experience. In oral interaction, interactants typically jostle for turns and support each other in contributing additional information. As further explained by Derewianka (2014), messages in the spoken mode are conveyed spontaneously as ‘first draft’ without opportunity to organise them systematically, and meanings are often clarified with nonverbal clues such as intonation, pauses, stress and facial expression. However, in the written mode, the text is expected to be internally cohesive because references must be related to things mentioned within the text itself. As such, a written text is generally produced with considerable planning and editing.

1.3.1 Mode continuum as a lesson planning tool

Some comments about mode as a useful way for thinking about spoken and written texts also refer to it as a useful tool for teachers’ planning. Derewianka (2014) states that the mode continuum provides a planning tool that guides teachers to organise learning activities that initially provide the students with hands-on, face-to-face, engagement and gradually shift to the more independent activities as moving toward the reflective end of the continuum. Mode shifting, as described by Gibbons (2003), can occur not only at a macro level across different activities, but also at the micro level where moment-by-moment interactions between teacher and students take place. In the oral mode, the interactions between teacher and students allow for the co-construction of meaning depending on factors such as confidence, language proficiency and knowledge of topic. Through contingent interactions, students encounter a broad range of language support such as word recognition, use of clarification, elaboration, recasting (Hammond & Gibbons, 2005). Such support is slowly moved away as learning activities shift to the written end of continuum. At this stage, the responsibility of constructing a text is handed over to the students. As the more written-like continuum suggests, a sequence of lessons might include activities where students work more

independently to fill in gaps in knowledge through reading stories, to organise and outline their own story ideas, and finally to compose a coherent text (Derewianka, 2014).

1.3.2 Story in relation to the mode continuum

With respect to this study, the construct of mode continuum is used to describe the variations of storying observed in the classroom that move from oral storytelling to story writing and the discourse by which these storying activities were realised. It is widely acknowledged that storying activities, such as oral storytelling, reading aloud, and Readers' Theatre, provides context that makes language input comprehensible for learners learning English as a foreign language (Mason, 2018). According to Pennington (2009), activities revolving around storying provide language learners with a large amount of input whilst they are involved in pre-story talk, telling and reading aloud, and post-story discussions. Students' involvement in many forms of spoken language is essential in many EFL contexts because students often struggle with spoken English. As Adoniou and Macken-Horarik (2007) argued, students whose oral English is not well developed require greater 'message abundance' (Gibbons, 2003) to facilitate their comprehension; that is having access to the same message through a wide range of resources and activities.

In light of the importance of message abundance in English language learning development, this study set out to capture the characteristics and complexities of storytelling. The National Council of Teachers of English (NCTE) describes storytelling as 'relating a tale to one or more listeners through voice and gesture. It is not the same as reading a story aloud or reciting a piece from memory or acting out a drama' (NCTE, 1992). In a similar vein, Isbell, Sobol, Lindauer, and Lowrance (2004) assert that 'in a storytelling event, the words are not memorised, but are created through spontaneous, energetic performance, assisted by audience participation and interaction' (p.158). These definitions put emphasis on mutual meaning making between teller and listener as the tale is 'related' to and 'assisted' by the audience. Storytelling is also featured for its orality as a spoken narrative form involving non-verbal language of the body and non-scripted resources.

Lwin (2016) argues that the use of multimodal features in oral storytelling not only contributes to interpretations and meanings of events and characters but also evokes the aesthetic stance as the audience responds to and appreciates the story. In the context of storytelling for learning another language, multimodalities deployed by a storyteller help listeners to align their understandings of the denotative meaning and use it as a foundation to

interpret deeper, artistic or figurative meanings. The orchestration of the storyteller's verbal, vocal, and visual features contributes to making stories from across cultures more accessible for the audience. In contrast to a written text where dialogue takes place between a text and a reader distant in time and space, storytelling makes the transaction with a text more interactive and brings teller and listener closer together (Isbell et al., 2004).

Borrowing the notion of stance in reading (Rosenblatt, 1982), taking an aesthetic stance in storytelling thus allows students not only to simply understand but also to have agency in making their own meanings, an essential component for the development of students' learning autonomy. Sipe (2002) refers to these types of responses as 'expressive and performative engagement' (p. 476), which includes dramatising, talking back to the story or characters, suggesting alternatives, inserting oneself or friends in the story, and taking over the text for one's own purposes. Through such engagements, Sipe (2002) believes that a more textured and richer understanding of stories can be constructed. In turn it can act as a catalyst for students to empathise and think about problems and opportunities of life in creative ways. Therefore, it becomes crucial for this study to ensure that pleasure and engagement with stories and storytelling are accommodated and not overridden by language teaching goals.

In section 1.4, the ways stories and storytelling are incorporated into a pedagogic model are presented through the implementation of a scaffolded curriculum cycle featuring shift in mode from storytelling to story writing.

1.4 The scaffolded curriculum cycle

The pedagogic model adopted in the current study is a scaffolded approach to literacy that aims to support students in reading and writing challenging texts with assistance from teachers as 'expert' who explicitly teach students how well-written texts work (Adoniou & Macken-Horarik, 2007; Axford, Harders, & Wise, 2009; Rose & Martin, 2012). An influential construct in the pedagogy is the construction metaphor 'scaffolding' originally introduced by Wood, Brunner and Ross (1976, p. 89) to denote the process by which typically an adult, as the expert other, helps someone who is less expert to complete a task initially beyond their capability. Scaffolding is closely associated with Vygotsky's notion of the zone proximal development (ZPD), which refers to the 'gap' between what learners can do alone and what they can do in collaboration with more skilled others (Gibbons, 2009; Verenikina, 2003). As such, scaffolding is also described as a gradual release of

responsibility by the adult to the learner so that she or he will be able to complete challenging tasks independently (Derewianka & Jones, 2016; Gibbons, 2009).

In the study, collaboration between teachers and students who potentially share their expertise is key to successful completion of a task, particularly in the interpretation and creation of a story. Interpreting and responding to stories are often viewed subjectively depending on the readers/listeners' ways of making connections between the story and their experiences and knowledge about the world (Galda & Liang, 2003). Likewise, in the process of creating a story, Pennington (2009) argues that students learning an additional language have some expertise in describing an imaginary world but often have limited knowledge in expressing their ideas in the target language. This implies that students' ideas about topics in stories represent their current knowledge and can be extended through their interactions with the teacher as the more knowledgeable other. At the same time, acknowledging students' expertise, as argued by Verenikina (2003), is important so that the students' initiative and self-determination are fortified. By giving the students some agency in their learning, the teacher is not a sole source of information but both expert and a facilitator who can bring the students to their potential in completing a task on their own gradually.

In a classroom context, Hammond and Gibbons (2005) identify scaffolding as operating at two levels: *designed-in (macro-) scaffolding* and *interactional (micro-) scaffolding*. Designed-in scaffolding refers to teachers' decisions as they plan their teaching programs by taking account of the curriculum outcomes, the relevant genres and examples of texts, students' prior knowledge, task selection and sequences, etc. Interactional scaffolding refers to the unplanned support arising in the spontaneous talk between teacher and students or between students as the lesson unfolds. Through this moment-by-moment scaffolding the teacher's guidance predominantly shapes the students' knowledge about language and the world (Derewianka & Jones, 2016). As such, the core of teaching and learning is at the interactional scaffolding but without the existence of quality designed-in scaffolding interactional support may contribute little to the learning goals (Hammond & Gibbons, 2005).

Resonating with the principles previously discussed, the pedagogic model framing the study foregrounds the important role of guidance through unfolding dialogue based on language studies of children learning mother tongue (Halliday, 1975; Painter, 1986). The notion of 'guidance through interaction in the context of shared experience', as explained by Rose and Martin (2012, p. 62), is a fundamental principle for successful language learning. This

principle underpins the development of a teaching learning cycle (TLC) known as Sydney School genre pedagogy that was initially designed by Rothery and other scholars (Callaghan & Rothery, 1988; Rothery, 1994) and further developed by Rose and Martin (2012).

Rothery's genre pedagogy (1994) offers a three-stage framework that guides students towards successful writing of the genres of schooling. In the first stage, *Deconstruction*, the teacher designs and implements activities to present models of a genre. In the second stage, *Joint Construction*, the teacher's guidance is provided through preparing and demonstrating the ways information should be organised and then jointly constructing new stories into a coherent text. It is worth noting that this stage gives the students some freedom in deciding what the story will say, its function, the characters, events, and outcomes while the teacher organises, rephrases or recasts the students' ideas into relevant linguistic realisations. The third stage, *Independent Construction*, involves students organising information on a similar topic and then writing it as their own text. In all stages, setting the context and building up the field (knowledge about content) are the key concerns. These stages are all aimed to achieve the goal of the curriculum cycle, which is towards control and critical orientation to genre and text.

Extending Rothery's design of genre pedagogy that focuses on writing, Rose and Martin (2012) have developed a methodology that integrates the teaching of reading and writing, known as *Reading to Learn (R2L)* (Rose & Martin, 2012, p. 147). Initially, R2L was developed as part of an action research project to support Indigenous school students in Australia who had literacy difficulties in English language (Rose, Gray, & Cowey, 1999). Rose and Martin (2012) point out that the model has now subsequently developed into a comprehensive methodology and training program for teachers in different education levels in Australia and elsewhere such as in Sweden (Löfstedt & Rose, 2011), South Africa (Millin, 2015), and China (Shum et al., 2018).

R2L pedagogy (Rose and Martin, 2012) provides a set of options that comprise three levels of support, set out in Figure 1.5. One option for a lesson sequence in the first level is to move from *Preparing before Reading* to *Joint Construction*, followed by *Individual Construction*. In preparing before reading, teachers give the oral summary of the text and read the text aloud. Prior to reading aloud, the teacher prepares all student to listen to a story by giving them background knowledge, key meanings of the story, and a step-by-step summary of what happens in the text. The second level, *Detailed Reading, Joint and Individual Rewriting*, aims

to support students to successfully read and write the target genre by selecting a short passage to understand the text more deeply and to use the information and language patterns from the reading text in a subsequent task. The language focus at this level is on patterns of meaning within and between sentences. The third level, *Sentence Making*, *Sentence Writing*, and *Spelling*, provides more intensive strategies to teach foundation skills in reading and writing by focusing on language patterns in selected sentences and by practising spelling as well as letter-sound correspondence.

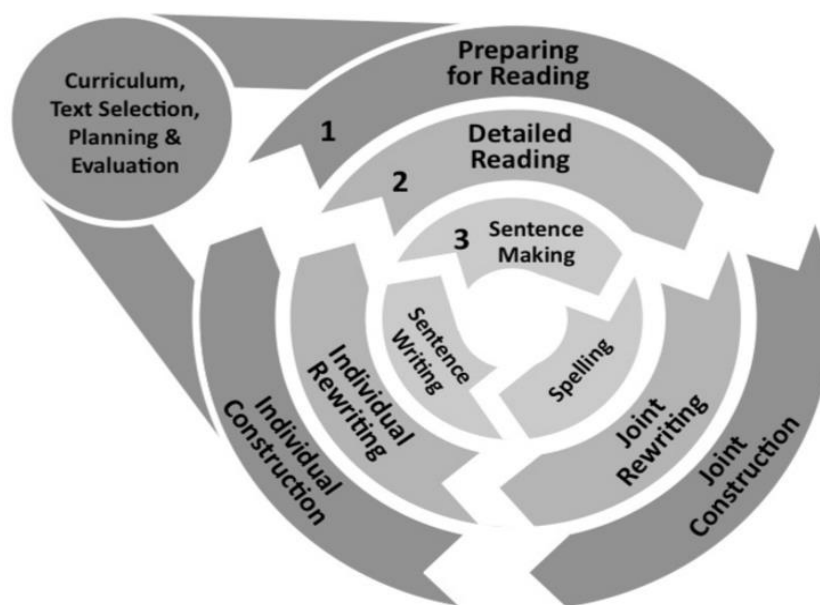


Figure 1.4 Three levels of strategies in Reading to Learn (Rose & Martin, 2012)

Rose and Martin (2012) argue that the set of strategies in R2L methodology can be applied in various teaching contexts. However, the implementation of R2L pedagogy requires adjustment to the local context to account for students' language learning needs. As with many other second methodologies, R2L pedagogy was rooted in language research on preparing disadvantaged students or non-English speaking background learners for integration with a mainstream Anglophone community. Notable examples include studies addressing the unsatisfactory literacy performance of disadvantaged students and those from Indigenous community in Australia (Adoniou & Macken-Horarik, 2007; Axford et al., 2009; Rose et al., 1999). In the Australian context, English language learners have abundant exposure to spoken English within and outside their English language classrooms. The development of fluency in oral language is, thus, less demanding than the development of academic writing necessary for their educational success (Adoniou & Macken-Horarik, 2007;

Ramos, 2014). Therefore, strategies offered in Preparing for Reading of R2L pedagogy are considered sufficient to prepare students with strong oral proficiency skills to explore and create meanings in written texts (e.g. Millin & Millin, 2014; Ramos, 2014).

On the contrary, English language learners in Indonesia have considerably reduced opportunities for exposure to spoken English, both within their classrooms and the community more broadly, making more challenging the development of oral language fluency. Students in these contexts need different kinds of support that can account for this reduced access if they are to build their confidence and control over both spoken and written English. Therefore, the R2L model was adapted in this study in order to align with the needs of teaching and learning English in Indonesia. In particular, the model was adapted to suit the need for storying in spoken and written mode as stipulated in the curriculum and expected in the national storytelling competition.

1.5 The pedagogic exchange

In addition to the macro level of scaffolding that includes the global structure of pedagogic practices in R2L pedagogy, the study described in this thesis focused on the micro level of contingent scaffolding, i.e. actual classroom interactions. Focus on this micro level not only reveals how the scaffolded curriculum gets enacted in the classroom, but is also a way of monitoring the students' uptake.

The common triadic interaction of Initiation-Response-Feedback/Evaluation (I-R-E) in teacher-student talk patterns is well documented (Sinclair & Coulthard, 1975). In this sequence, a teacher first initiates interaction, which is responded by one or more students; then, the teacher provides feedback on the responses typically by evaluating or assessing the responses. While the IRE sequences enable the teacher to quickly evaluate students' current knowledge or understanding, these tripartite exchange patterns have attracted criticism for the restricted nature of student participation. In such interactions, as Schleppegrell (2004) argues, students usually supply limited responses and have less opportunity to elaborate or explore their responses. Further, Rose and Martin (2012) have identified that those who are most likely to participate more consistently are 'top' students and thus they have more interactions with the learning content while others with less participation receive less benefit from the interactions.

To ensure all students can be supported to perform a learning task successfully, Rose and Martin (2012) propose a classroom talk structure that extends the potential of IRE sequences

by adding ‘Prepare’ and ‘Elaborate’ elements. Before the task is attempted, the teacher initiates the ‘Prepare’ element, which assists students to predict what information to focus on. The Elaborate element concludes the task and promotes new understandings in students’ learning. As such, Rose and Martin’s (2012) R2L pedagogy comprises five general elements of learning activities (see Figure 1.7). The **Task** is positioned as the central element, preceded by **Prepare** and **Focus** moves and then followed by **Evaluate** and **Elaborate** moves.



Figure 1.5 Five general elements of a learning activity (Rose & Martin, 2012)

Central to a pedagogic activity is a learning task through which different kinds of knowledge are being exchanged (Rose, 2014). The tasks that students perform vary from manual activities, such as locating a vocabulary item and performing an action, to less visible and more complex tasks such as comprehending and creating meanings in stories. Typically, a task is specified by a teacher through an instruction or a question; this is called a **Focus** move (See Table 1.1). So that students can focus on a task, the **Prepare** move usually activates and builds on existing understandings between teachers and students. Thus, effective preparation requires teachers to be very conscious of the nature of the learning task (Rose & Martin, 2012). Once the task is completed, an **Evaluate** move—familiar to IRE pattern of most classroom discourse—provides feedback, typically praise for successful accomplishment or a rejection for the unsuccessful one. Concluding the sequence is an **Elaborate** move, in which according to Rose (2014) and Hammond and Gibbons (2005), students’ responses act as ‘stepping stones’ to deepen their understandings of certain elements in the texts. Of course, this is a description of an ideal classroom exchange, in actual interactions teachers may or may not prepare the task and elaboration may not be provided all the time.

An extract taken from Rose (2018, p. 26) illustrates how a classroom exchange is realised through options of learning phases that a teacher makes to support her students to extend their knowledge. This exchange (see Table 1.1) took place during the Detailed Reading stage where students were guided to **Identify (Task)** certain language resources used in the text.

Table 1.1 Learning phases in a classroom exchange

Turn	Speaker	Text	Phases	Matter
1	Teacher	Now, what was it they heard?	Focus	Thing
		It says those who were awake heard.	Prepare	Activity
		Heard what?	Focus	Thing
2	Students	(hands up)		
3	Teacher	William?		
4	Student 4	A sound like distant thunder?	Identify	Word
5	Teacher	Fantastic	Evaluate	Affirm
		So let's highlight sound like distant thunder.	Elaborate	Word
6	Students	(highlight)		
7	Teacher	Brilliant	Evaluate	Affirm

In this exchange, the students' task was to identify a **thing** as indicated by the teacher's question *what was it they heard?* As part of teacher's Prepare move, the sentence was read aloud to draw attention to a specific section of the text, following the words *those who were awake heard*. A second focus question then emphasised that the target wording immediately followed, *heard what?* This combination of meaning and position cues provides the students with support for identifying the task. S4 identified the word group *a sound like distant thunder*. The teacher affirmed and elaborated by directing the class to highlight the word group. According to Hammond and Gibbons (2005), teachers' elaboration is particularly important for second language learners because it is here where students' understanding are extended, ideas elaborated, and salient meanings and text features made obvious.

In sum, this chapter has presented the theoretical framework to understand the design and delivery of the professional learning program at the heart of this study. The SFL framework provides a theory for understanding linguistic resources in story genres and the different ways of responding to and reconstructing stories. In addition, the theory offers the construct of the mode continuum to provide insights into the variations of storying.

The shifting mode from storytelling to story writing is framed within Rose and Martin's (2012) Reading to Learn pedagogy where in this study, has been adapted to better meet learners' needs in Indonesia by incorporating storytelling—an activity familiar to the students. The scaffolded R2L model has the additional function of assisting the description of the pedagogy observed in the study. Chapter 3 describes the further detail attendant the methodology.

Chapter 2 Literature Review

... (ELT) curriculum innovation often ends in failure due to educational policies that are incompatible with the realities of the teaching context, insufficient levels of professional support, and inadequate teaching materials. (Humphries & Burns, 2015, p. 239)

This review positions the current study within the broader context of Teaching English as a Foreign Language (TEFL), particularly with the implementation of genre-based pedagogy and storytelling as one form of pedagogy in English language teaching (ELT). It also situates the study within the available literature on investigations of language teacher professional learning with reference to understanding the ways EFL teachers can be supported to assist their students to develop English language. In order to understand the ways professional learning can be implemented in diverse contexts, it is important to recognise the demands and challenges for EFL teachers in enacting the pedagogy. Accordingly, this chapter will firstly consider the situated nature of EFL pedagogy by exploring studies that investigate the demands and challenges in implementing EFL methods. The second section of the chapter reviews the literature concerned with the potential of stories for teaching English in EFL settings before turning to studies on scaffolded approaches to literacy. Finally, the chapter discusses literature relevant to EFL teachers' professional learning.

2.1 The situated nature of EFL methods

...It is often very challenging (and sometimes may not be appropriate) to directly transfer what has been identified as an effective pedagogy in one context to another. (Butler, 2011, p. 43)

The term English as a foreign language (EFL) is often used interchangeably with English as a second language (ESL) and English as an Additional Language or Dialect (EALD) despite their distinct language teaching and learning environment. In the current study, EFL is distinguished from other terms by referring to Kachru's (1992) three concentric circles that represent the spread and function of English within societal contexts. EFL contexts in Kachru's term is typically referred to as the Expanding Circles that include Indonesia and China in which English is not the dominant language of the local society. On the other hand, in the Outer Circles (e.g. India and Singapore) and the Inner Circles (e.g. UK, Australia, and USA), English is used prominently in everyday and specialised discourse. In such contexts, the terms ESL and EALD are commonly used to refer to the teaching and learning of English. While further stratification of English in the ELT realm will not be rehearsed, this study

recognises the prominent roles of teaching English for Specific Purposes (ESP) and English for Academic Purposes (EAP) that prepare English language learners to access specialised knowledge for their future study. The term EFL in this study will henceforth refer to the teaching contexts in which English is mainly used in educational settings and access to English in the community is limited (Lee & Azman, 2004; Muller & Brown, 2012; Sakamoto, 2012).

In recent years, a considerable body of research has pointed to the discrepancy between English language teaching principles and global and local sociocultural realities (Canagarajah, 2016). In countries, such as Japan, Vietnam, and Indonesia, English education policy is generally underpinned by methodological frameworks originating in the Anglo-centric contexts that were primarily developed to support learners of non-English speaking background (e.g. immigrants, indigenous children) to successfully integrate to the mainstream community. Informed by theories of second language acquisition, communicative competences, and progressive pedagogies (Feez, 2000; Richards, 2002; Savignon, 2007), methods such as communicative language teaching and task-based learning put emphasis on classroom practices preparing students for purposeful use of English for communication outside school. The proponents of these methods have claimed the adaptability of the principles and practices for various contexts (Kumaravadivelu, 2006). However, a general ‘uneasiness’ and a low rate of success in implementing the methods in EFL contexts are repeatedly reported from different parts of the world (e.g. Baker, 2016; Butler, 2011; Chaaban, 2017; Gu & Benson, 2015; Huang, 2016; Ortaçtepe & Akyel, 2015; Plo, Hornero, & Dueñas, 2014).

In response to such persistent criticisms, there has been a call to redefine EFL methodologies to take local sociocultural situations into account. Over two decades ago, Prabhu (1990) states that there is no one-size-fits-all method that works best for a specific context. In response, Kumaravadivelu (2001, 2006) promotes a ‘post-method’ condition where EFL teachers are encouraged to challenge the top-down given methods through reflective and creative teaching practices based on their learners’ needs and teaching situations. However, grounded in context as it may seem, the notion of post-method pedagogy itself is not without debate. Bell (2003) argues that post-methods need not imply the end of methods, such as CLT and TBL. Instead, it points to developing teachers’ understandings of the limitations of any single method, which in turn enables teachers to deconstruct a set of ‘prescriptions’ and

adjust them to their own specific classroom situations. In this vein, Butler (2011) suggests that it is perhaps fruitful to investigate those approaches that have proven to be flexible in the implementation of top down pedagogical frameworks and bottom-up practices constructed by teachers.

In order to better understand how such flexibility can be productive, we must identify factors surrounding the implementation of ELT methodologies in the EFL contexts. Evident in the literature are at least three factors influencing the expected outcomes from the implementation of pre-packaged EFL methodologies: societal-institutional factors (Baker, 2016), classroom-related factors (Asassfeh, Khwaile, Al-Shaboul, & Alshbou, 2012; Butler, 2011), and teacher-related factors (Borg, 2006; Zonoubi, Rasekh, & Tavakoli, 2017). These factors can be found in EFL classrooms throughout different levels of education such as primary and secondary high schools as well as university level. Each of the factors is now discussed.

2.1.1 Societal and institutional factors

Societal and institutional factors are related to the overarching policy context of English education. In this context, EFL teachers are bound by mandated curriculum and materials, top-down professional learning programs, teacher performance evaluation, and examination systems (e.g. Baker, 2016; Chaaban, 2017; Gu & Benson, 2015). It is the latter point—examination systems—that typically impacts on teachers' classroom practices. For example, in her study on EFL teacher professional learning in Thailand, Baker (2016) points out that a mismatch between curriculum and assessment systems often results in teachers' neglect of principal concepts in classroom practices in favour of greater emphasis on preparing students for exams. The exam culture, according to Butler's (2011) review of studies in the Asia Pacific region, is so entrenched that the prevailing social standard for a good teacher is one who successfully supports students to achieve high scores and pass high-stakes examinations. In a similar vein, a number of studies investigating EFL learners' perceptions towards English language teaching found that they themselves identified success in paper-pen exams as a priority (Asassfeh et al., 2012; Bailey, 2017; Shrestha, 2013). Such factors impact on the classroom described in the present study where teachers are more concerned with preparation for written exams than the development of knowledge and skills.

2.1.2 Classroom-related factors

In terms of classroom-related factors, frequently reported in the literature is the limited number of contact hours. In the EFL contexts, learning time for English lessons that last approximately one or two hours per week, is consistently reported as insufficient (Huang, 2016; Nguyen, 2011; Plo et al., 2014). As reported by EFL teachers surveyed in studies by Huang (2016) in Taiwan and Plo et al. (2014) in Spain, within such limited time they preferred to carry out form-focused lessons with less emphasis placed on students' productive skills. These teachers perceived that grammar instruction was less time consuming than communicative-based activities but more useful for exam preparation.

In EFL learners' perspectives, however, a balance of productive skills and grammar instruction is expected. Shrestha's (2013) study involving EFL primary learners found that communicative activities (e.g. reciting a poem) were considered meaningful and engaging ways of learning English. On a similar note, survey results of Bailey's (2017) study reveal that EFL learners in a university level perceived public speaking such as presentations and speeches as a motivating factor to learn English even though these activities were also considered intimidating. When engaged in communicative activities, the EFL learners participating in Bailey's (2017) study requested interactions not only with peers in a classroom activity but also with others in the world. Students' inclination toward communicative activities with 'real' audience indicates that their needs are compatible with the principles adopted in ELT curricula but social expectations for the students to succeed in written and form-focused exams are often considered problematic by teachers. The students in the classroom described in this thesis showed their interests in communicative activities where they had opportunities to try out the language and get feedback from the teachers.

2.1.3 Teacher-related factors

Crucial factors related to the nature of English language teachers are their knowledge about and fluency of English language (Borg, 2006; Myhill et al., 2013; Richards, Conway, Roskvist, & Harvey, 2013; Sukri & Yunus, 2018). In particular, teachers' English language proficiency has been a concern for many EFL teachers who are non-native speakers of English (Borg, 2006). Studies examining the perceptions of EFL teachers reported that novice and experienced teachers similarly expressed their needs to improve their language proficiency (Zonoubi et al., 2017) and many others felt worried that their communication proficiency was insufficient (Huang, Liu, Wang, Tsai, & Lin, 2017). These findings were in

parallel with those from more than a decade ago by Borg (2006) that for non-native speakers of English, teaching was perceived challenging as it required teachers to concentrate not only on the content of teaching but also on how to explain things in English in ways that learners could understand. As such, the low level of proficiency, as pointed out by Borg (2006) and Huang et al. (2017), has been a persistent issue contributing to teachers' struggles in conducting communication-oriented activities.

While it seems to be axiomatic that high levels of English language proficiency play an important role in effective language teaching, findings of empirical studies that go beyond self-reports such as those by Cahn and Renandya (2017) and Myhill et al. (2013) showed that it was not sufficient on its own to provide optimal learning opportunities for language learners. In Vietnam, Cahn and Renandya's (2017) study explored the relationship between EFL teachers' language proficiency and the ways they used English in the classroom. English lessons of two teachers of upper secondary schools and one university teacher were observed and analysed using a conversation analysis approach. The results suggested that teachers require not only a good level of general proficiency in English but also classroom English proficiency in order to create conducive learning environments and engage their students in meaningful interactions. Similarly, the study by Myhill et al. (2013) investigating the teaching of English as the first language highlighted the importance of addressing not simply teachers' knowledge about language but also how that knowledge was transformed into effective classroom practice. Accordingly, the present study set out to attend to teachers' linguistic subject knowledge with respect to English and their pedagogical content knowledge.

2.2 Potential of stories for EFL methods

Stories are aural, oral, literary human expressions; human extensions and human technologies designed to explain who we are, how we come to know, how we negotiate meaning, and how we communicate.
(Vitali, 2016, p. 30)

The use of stories as a vehicle for personal growth and language learning when children are learning English as a first language is well established and documented (Geres, 2016; Short, 2012; Vitali, 2016). In terms of personal growth, it is widely accepted that stories and their imaginative potential can ignite readers/listeners' curiosity about the surrounding world (Short, 2012) and deepen their understanding of self and others (Galda & Liang, 2003; Vitali, 2016). Central to this are the forms of language that support interactions between teller and

listener (Morgan, 2011). This shared experience of meaning making, as Phillips (2013) puts it, builds a sense of cultural affiliation in which moral codes and lessons within cultural communities are potentially cultivated.

Furthermore, with respect to language learning, stories arguably provide students with an entry into literacy development (Isbell et al., 2004; Maine, 2013; Pantaleo, 2010, 2011; Peck, 1989). Within this context, stories can be delivered in various ways for different purposes related to understanding, interpreting, and responding to the messages conveyed. For example, storytelling and reading aloud immerses students in the sounds and rhythms of the language; performances of key events in a story engage listeners with the issues or ideologies it raises (Sipe, 2002; Young & Nageldinger, 2017). And further, listeners/readers can be supported to create their own stories through close examinations of the ways the linguistic forms and structures and repetitive elements of stories allow an author to achieve their purposes (Pantaleo, 2010, 2011; Rose, 2016).

2.2.1 Stories and pedagogies for EFL language learning

Stories can be a rich resource for learning other languages for teachers and learners alike. Language learning pedagogies that utilise stories are often regarded as more enjoyable and meaningful than learning from textbooks that tend to present language in restricted and contrived ‘situation’. For example, dialogue introduced in textbooks often does not come naturally because it is designed to teach certain linguistic features or drill certain sounds rather than engage the learners in an authentic interaction. With an increased sense of motivation and purpose, Sivasubramaniam (2006) argues that stories can contribute to the development of both EFL teachers and students’ language proficiency and emotional involvement with the target language. In a similar vein, Ghosn (2002) and Pennington (2009) contend that teaching and learning English through stories exposes learners not only to opportunities to develop their linguistic resources, but also deeper understandings of the culture and people of the target language represented in the story. Perhaps for this reason, there are many practical books for teachers that promote the use of story in ESL/EFL language classrooms (e.g. Ellis & Brewster, 2014; Garvie, 1990; Wajnryb, 2003) .

Despite the plethora of handbooks advocating the benefits of using stories for teaching and learning English, there is a dearth of research supporting these claims in EFL contexts. Among the relevant studies, interventionist studies in Hong Kong (Yang, 2009) and in Indonesia (Megawati & Anugerahwati, 2012) reported on the use of stories to enhance

secondary school students' motivation and their writing ability. The results of these studies were mixed; revealing that the expected outcomes were not achieved in one of the two teaching cycles in both studies. Factors reported that influence these results include the teachers' selection of stories and teachers' support in engaging with and constructing stories. These findings suggest that the use of sufficiently brief stories and the ongoing support from the teachers to maintain students' engagement with the stories are important factors in the successful use of stories (Yang, 2009). Megawati and Anugerahwati (2012) also underscored the importance of teachers' support and feedback relevant to the students' construction of stories. Thus, the results of these studies indicate the importance of teachers' competency in selecting and exploring stories that I considered in the design and provision of support for teachers in using stories for teaching English.

Cameron (2001) argues that to use stories for teaching and learning English as an additional language requires careful selection of pedagogies and approaches to the content by focusing not only on linguistic resources but also on elements such as relatable characters and intriguing plots. To ensure that balance between teaching linguistic and affective aspects of the stories is maintained, a number of studies investigating pedagogical approaches that utilise stories to suit EFL students' learning needs are reviewed. Evident in the literature are at least three story sharing approaches to teaching English: oral storytelling (Lwin, 2010, 2016); reading aloud (Mason, 2018; Omar & Saufi, 2015); and Readers' Theatre (Lekwilai, 2014; Moghadam & Haghverdi, 2016; Tsou, 2011; Uribe, 2019; Young & Nageldinger, 2017).

A study conducted by Lwin (2010) investigated the use of oral storytelling performance for teaching English to Singaporean primary school. The results indicate that the absence of a written script in initial engagement with stories allows English language learners to focus on a teacher's storytelling performance through three major aspects of expressions: verbal, vocal, and visual. Verbal features are related to the use of language to describe a character or setting, to quote dialogues/monologues, or to include switching between languages. Vocal features refer to the manipulations of voice that include pitch, pace, pause, etc. Features from the visual aspect, which are regarded as the most fundamental ones, are the storytellers' spontaneous and synchronised gestures including their facial expressions. In a more recent study, Lwin (2016) argues that the use of multimodal features in oral storytelling not only contributes to interpretations and meanings of events and characters but also evokes the aesthetic stance as the audience responds to and appreciates the story. In the context of

storytelling for learning another language, multimodalities deployed by a storyteller help listeners to align their understandings of the denotative meaning and use it as a foundation to interpret deeper, artistic or figurative meanings.

Investigations into teaching English through reading aloud a story also underscored the importance of verbal and nonverbal resources to support students' understandings of stories. A study by Mason (2018) involving university students in Japan showed that auditory input from listening to a story read aloud was made comprehensible through the supplementation of verbal and nonverbal resources. Using a comprehension-based instruction, Mason (2018) designed the lessons by initially inviting the students to listen to a story being read aloud by the teacher. During the reading aloud, the focus was on meanings where students' understanding were supported by the use of use of gestures, body movements, facial expressions, slow and clear speech, simplified content, less complex syntax, and occasional explanation of points of grammar.

Similarly, a study by Omar and Saufi (2015) on teachers' strategies in reading aloud in Malaysian primary schools indicated that reading aloud sessions can contribute to students' understanding of a story given the teachers' interactions with students include comprehensible inputs. By comprehensible input, Omar and Saufi (2015) refer to Krashen's (1985) Input Hypothesis that explains how a second language learning is acquired. According to Krashen's hypothesis, a learner acquires a language when she/he understands messages. In other words, the learners are guided to focus on meaning rather than the words in the message. Thus, the teachers participating in Omar and Saufi's (2015) study interacted with their students by reading aloud a story in English accompanied by gestures to ensure that students can bring meaning to the story. During the interactions, the teachers also elicited responses from the students who commonly used their language to indicate that they understood what the teachers read.

Another approach reported providing more opportunities for teaching English through stories with understanding and excitement is Readers' Theatre (Lekwilai, 2014; Moghadam & Haghverdi, 2016; Tsou, 2011; Uribe, 2019; Young & Nageldinger, 2017). Readers' Theatre is described as a pedagogical strategy to promoting the development of reading fluency through repeated reading as a means for rehearsal and performance for scripts that may be based on literature or academic content (Uribe, 2019). Lessons using Readers' Theatre unfold through stages that may include text selection, teachers' presentation to model fluent

reading practice, discussions to ensure comprehension followed by choosing roles for the students (Lekwilai, 2014; Moghadam & Haghverdi, 2016; Tsou, 2011). Following the role assignment, students practise the role with their peers and get feedback from peers and teacher before finally they stand in front of the class to perform the script. Students read from scripts out loud in a similar way to drama, except it does not require stage productions (Lekwilai, 2014). Students take turns reading the line from the script and use vocal and facial expressions to tell a story, visualise the settings and actions, and interpret the emotions and beliefs of the characters (Tsou, 2011).

Students' involvement in Readers' Theatre performance has been revealed by research that it can contribute to students' confidence in reading and in their oral language. Studies in Taiwan by Tsou (2011) and in Iran by Moghadam and Haghverdi (2016) found that Readers' Theatre performance provided EFL students with opportunities to read for an audience, have a purpose to work with others, and enjoy their learning. They also reported that repeated readings with the aim of getting EFL students to read fluently with the correct pronunciation, stress and intonation helped students gained confidence in their spoken English. Repetition embedded in Readers' Theatre is similar to language drills typically used for introducing new language items to EFL learners (Joaquin, 2009; Rakasiwi, 2012) but Readers' Theatre pushes repetitious drills further by providing communicative purposes for an audience. Goh (2017) argues that repeating an oral task for EFL learners is important as the task repetition is a form of mental rehearsal that allows them 'to integrate knowledge and skills used in the first attempt into a repeat performance' (p.249). According to Goh (2017), repetitious activities such as practices the roles prior to performing the script, allow EFL learners not only to practise their oral skills but also to activate prior knowledge for a reading comprehension text.

While Readers' Theatre is acknowledged for its contribution to reading fluency and oral language, Tsou (2011) cautions that it is not enough for developing students' comprehension and control of sentence structure in English. In line with Tsou's warning, Lekwilai (2014) suggests that Readers' Theatre may not be used as the sole instructional reading method, but it is a good start for enhancing EFL students' oral reading skills. Taking the benefits and cautions of implementing Readers' Theatre, the current study reported in this thesis used Readers' Theatre as a segue to build Indonesian students' confidence in spoken English and reading fluency. This study used Readers' Theatre as a pedagogic complementarity to genre-

based approaches in order to support students' control of reading stories with comprehension and intensively.

Overall these studies have provided insights into the benefits and limitations of using stories for EFL language learning and the important role of teachers' competencies in engaging students with stories through various forms of different modes of language. However, these studies have not specifically examined the ways stories may be used not only as a vehicle for language learning but also for 'life making'. Short (2012) describes reading for life making as an aesthetic activity that leads to personal understandings about what it means to be human by connecting to and reflecting on other people's experiences in the world of story. A review of studies that explore the use of stories that go beyond language instruction is, thus, presented in the following section.

2.2.2 Use of stories beyond information-gathering practices

In the context of teaching English as a first language, Short (2012) points out that the value of stories in making sense of life is often not well recognised because stories used in classrooms are often exploited merely as a tool to teach something else, e.g. reading skills and writing models. This finding corresponds with research in EFL settings where stories were used as comprehension exercises (Carlisle, 2000), to develop skills and linguistics standards prescribed in the curriculum (Hayik, 2015), or to build vocabulary (Lwin, 2016). Short (2012) warns that if educators do not step back from the pressure of tests and standards, the richness and nuances of human life inherent to any story will not be available to readers.

Rosenblatt's (1982) transactional theory affords a focus on understanding stories beyond the gathering of facts by encouraging the reader to take a stance in the ways they interpret what is on offer (Carlisle, 2000; Galda, 2013; Hirvela, 1996; Short, 2012). As discussed in Chapter 1 (section 1.1), Rosenblatt (1982) argues that a reader can take *efferent* or *aesthetic* stances on texts. An efferent stance means that the readers focus on gathering information, facts or knowledge that can be recalled after the reading event (Galda, 2013). Typically examples of reading from this stance in EFL classrooms include pre- and post-reading activities that make students discuss questions or complete multiple choice tests from a story. When reading from an aesthetic stance, the readers are concerned with having a personal experience, being emotionally involved, connecting with characters, and finding themselves reflected in the stories (Pantaleo, 2010).

While these ways of reading seem to sit as opposites, Rosenblatt (1982) describes the stances not as binaries but the end points of a continuum along which a reader will shift to fulfil their purposes for reading. As such, the reader's selective attention plays an important role in building comprehension and exploring multiple interpretations by bringing his/her 'unique repertoire of literary and life experiences' to the reading events (Pantaleo, 2010, p. 267). Some readings may place emphasis on the meanings of the words in an effort to gathering information for factual understandings or on the feelings evoked by those words. However, when it comes to the reading process in the classroom, it is teachers who will predominantly set out directions for their learners about primary stances appropriate to their learning purposes (Galda, 2013).

Few studies have examined how stories are used in EFL settings to both improve learners' language proficiency and to provide opportunity for them to respond aesthetically to the stories. Among the relevant studies, Hayik (2015), Iskhak (2016), and Rincón Ussa (2013) conducted research involving EFL learners of different age groups engaging with stories considered as 'authentic' texts or literary works, rather than those intended for language learning. In her study, Hayik (2015) implemented an educational intervention of six-week English summer course in an Arab village in Israel for students aged 14-15 years old with high level of English. Using post-modern versions of picture books, such as *Piggybook* (Browne, 1986) and *Cinder Edna* (Jackson, 1998), her lessons aimed to scaffold the students to develop skills beyond the prescribed curriculum by addressing social justice issues relevant to their context. To this end, the design of her lessons at the macro level included reading aloud, and deconstructing and reconstructing the stories with her students. In the micro level of classroom interactions, she used carefully planned questions and literacy engagements that encouraged questioning of conventional perspectives of the ideal woman. The results showed that the ways she designed her classroom interactions enabled her students, particularly the young women, to challenge and vocalise injustices, and to reconstruct traditional stories into empowering narratives that reflected their critical introspection of their context. Demonstrated in these findings is that stories have the potential to develop EFL students' ideological awareness that is beyond merely looking for facts.

A second study by Rincón Ussa (2013) investigated the underlying dynamics and practices of literature-based EFL learning and teaching in a private school in Colombia. The study involved seventh grade students (aged 12-13 years old) who had been in a literature-based

program since preschool. Data collected from audio recordings, students' reading log and teachers' journal were analysed to register information about students' behaviours, responses and interactions as a result of engagement with literary texts. The classroom activities observed in this study covered three stages—pre-reading, while reading and post reading—in which the students were supported to tackle the literary selection and encouraged to make personal interpretation of the stories at every stage. The findings demonstrated that the ways the teacher guided the students to make connections between literary texts and people's behaviour, attitudes, feelings, and emotions enabled them to better understand their own subjectivity and that of others.

Rather different from the previous studies that involved high school students, Iskhak (2016), investigated EFL literature teaching and learning with fifth semester undergraduate students (aged 20-21 years old) in Indonesia. The lessons observed in this study involved a shift from text-based or information-based activities focusing on English comprehension exercises and basic elements of the stories, to tasks emphasising on students' feeling and emotions. The analysis of data collected from students' written reflection and instructors' observation and field notes showed that carefully planned tasks enabled the students to connect the stories to their life experiences and to think how the stories impacted on their changing worldview. Despite grammatical errors, Iskhak (2016) noted that the students' written reflections revealed a growing confidence and creativity in expressing their aesthetic responses to texts.

These studies show promising results for using stories for EFL learners' language development and personal development. Through carefully planned lessons and questioning strategies, teachers reported in these studies successfully stimulated students' learning by moving along the continuum of efferent and aesthetic reading. In a similar vein, Serafini (2015) asserts that teachers' competence and confidence play an important role in helping students to expand their repertoire of interpretive strategies required for making sense of the texts beyond decoding literal language. The use of stories from novels (Iskhak, 2016; Rincón Ussa, 2013) and picture books (Hayik, 2015) published in settings different from the students' offered opportunities to interact with global literature, a feature that Short (2012) argues as pivotal for challenging stereotypes and exploring inter-culturalism. This experience, in turn, stimulates the learners to see themselves connected to characters depicted in the stories through common humanity as well as the differences.

However, as these studies specifically involved learners with an advanced level of proficiency, it is still not clear how teachers can support EFL learners with lower levels of proficiency who are likely to be struggling to understand basic information, let alone making critical interpretations in English. More empirical studies are Relevant studies investigating a scaffolded approach to literacy are thus discussed in the following section to inform the key tenets of the current study; that is, one that supports the gradual handover of responsibility from teacher modelling to learner independence.

2.3 Scaffolded approaches to literacy

The notion of ‘scaffolding’ has become influential in the teaching of English literacy. The metaphor ‘scaffolding’ (first coined by Bruner and colleagues in Wood et al., 1976, p. 89), is described as gradual release of support by the adult to the language learners as independence in implementing new learning increases (Derewianka & Jones, 2016; Maynes, Julien-Schultz, & Dunn, 2010; Rose, Rose, Farrington, & Page, 2008). Literacy pedagogy based on scaffolded approaches is distinguished by its levelled continuum of support that helps learners bridge what Vygotsky (1978) termed as Zone of Proximal Development (ZPD); that is the zone between the learners’ current abilities and the goal.

Examples of the scaffolded methodologies include Fisher and Frey’s (2008) gradual release of responsibility model and Sydney School genre pedagogy (e.g. Callaghan & Rothery, 1988; Rose & Martin, 2012; Rothery, 1994). The gradual release of responsibility model focuses on the shift between the levels of responsibility for performing a task from a teacher’s assumed responsibility to the students’. Fisher and Frey (2008) describe that instructional procedures to thoroughly prepare the students for the task include four major components of *focus lesson*—teacher’s modelling, *guided instruction* — students doing more work with the teacher’s support, *collaborative learning* — students working together with peers with teachers’ reduced support, and students’ *independent task*. In a similar vein, but with some important variations, Sydney School genre pedagogy — the pedagogic model relevant to this current study — offers a staged framework to support students for performing independent tasks. This is the model that is further explored in this section.

2.3.1 Sydney School genre pedagogy

Sydney School genre pedagogy was developed within the tradition of Halliday’s Systemic Functional Linguistics (SFL) and genre theory (Martin & Rose, 2008). In this model, the role of the teacher is to help learners to become aware of how language choices contribute to the

construction and comprehension of texts so that learners gain increasing control over genres necessary for educational success (Derewianka, 2003).

In its initial development over three decades ago, Rothery and colleagues designed a teaching/learning cycle for genre writing (Callaghan & Rothery, 1988; Rothery, 1994). The cycle comprises *Deconstruction*—inducting learners into linguistic demands of the genres; *Joint Construction*—co-constructing a new text of the genre; and *Independent Construction*—learners using their control over the genre to write a new text on their own. Although Rothery’s teaching procedures were first developed for the Disadvantaged Schools Program in Australia (Callaghan & Rothery, 1988), this three-staged framework has become widely recognised and adopted in other contexts, not only for native speakers of English but also ESL and EFL learners worldwide such as in Thailand (Chaisiri, 2010), China (Shi, 2015), and Indonesia (e.g. Agustien, 2006; Megawati & Anugerahwati, 2012).

Recently, another program building on Hallidayan tradition has been developing, Reading to Learn (R2L) pedagogy (Rose, 2011; Rose & Martin, 2012). While Rothery’s model focuses on writing, R2L pedagogy focuses as much on reading as on writing. As elaborated in Chapter 1 (section 1.4), R2L pedagogy offers a three-tier model of learning activities: *Preparing for Reading*—building field needed for accessing a text and overviewing the steps in which the field unfolds through the genre; *Detailed Reading*—identifying stages, phases, and patterns of language within and between sentences; and *Sentence Making, Spelling, Sentence Writing*—providing the foundation skills for reading with comprehension and writing fluently (Rose, 2011).

The intensive strategies offered in R2L have been shown to support the development of academic literacy in Australia and increasingly in other countries focusing not only on English literacy but also on other languages (Acevedo, 2010; Kartika Ningsih, 2015; Ramos, 2015; Shum et al., 2018). In Sweden, Acevedo (2010) reported on Reading to Learn project that aimed to raise students’ literacy in Swedish particularly for immigrant students who tended to perform less well than their native peers. The project provided teachers from the early years to upper secondary schooling with layers of support, such as training sessions and school-based support, in order to enhance their knowledge about language learning in Swedish and scaffolding literacy pedagogy. The results indicated enhanced students’ literacy outcomes with the greatest gain accruing to the lowest achievers.

A smaller scale study by Shum et al. (2018) investigated the impact of R2L pedagogy on the written composition of non-Chinese speaking students of a secondary school in Hong Kong. In this project, the participating teacher was previously engaged in professional learning about language and R2L pedagogy. The results of the intervention, as indicated from the students' pre- and post-texts, showed significant improvements in the construction of the schematic structure and the linguistic repertoire appropriate to the target genre. Based on interview data, Shum et al. (2018) reported that the students felt more confident to write in Chinese as the teacher's step-by-step guidance enabled them to apply new learning from the model texts for their own writing.

In the context of teaching English as an additional language for secondary school students, Ramos (2015) and Kartika Ningsih (2015), researchers who acted as teachers in their interventions, also highlighted the value of scaffolding offered in R2L pedagogy. In the USA, Ramos (2015) particularly accentuates the virtues of *Detailed Reading* stage that serves to provide explicit teaching of linguistic resources and support comprehension and discussions of ideas and concepts. Ramos found that explicit instruction in examining linguistic resources employed in a model text lent support to her adolescent learners whose oral language was sufficiently fluent to shift from informal, spoken-style writing to more authoritative, academic-style writing.

Different from the aforementioned studies in which the participant teachers and students do not share the same mother tongue, research by Kartika Ningsih (2015) revealed the important role of learners' mother tongue as part of learning modalities within a recontextualised R2L pedagogy. Based on the three iterations of R2L curriculum cycle, Kartika Ningsih (2015) found that the use of mother tongue as a scaffold at the beginning of the intervention contributed to students' understanding and deconstruction of the model texts and provided a way to interact in reconstructing a new text during the joint construction stage. As a result, at the end of the intervention, the students' texts demonstrated significant progress in terms of content and language, indicating a move from use of 'everyday' to 'technical' wordings in English. And further, taking the mother tongue as one way to carefully scaffold EFL students may also have considerable potential for compensating EFL teachers who are not very confident with their English proficiency.

Despite the different research contexts, these studies suggest the pivotal role of teachers' knowledge about language and pedagogy. The participating teachers in studies by Acevedo

(2010) and Shum et al. (2018), for example, were prepared to build the knowledge through professional learning programs prior to the implementation of the pedagogy. Ramos (2015) points out that a teacher's understanding of how linguistic resources function in distinct ways across the genres greatly affects the ability to design and deliver genre-based instruction effectively. Likewise, Kartika Ningsih (2015) highlighted the importance of familiarising teachers into principles of the pedagogic practice to ensure consistency with the principles and alignment with varying classroom situations. In sum, these studies suggest that ongoing support to the development of teachers' linguistic and pedagogical competencies is necessary so that careful reading and thoughtful writing of texts can be applied effectively.

R2L pedagogy has been proved effective in supporting learners to raise students' literacy in a number of different contexts (e.g. Kartika Ningsih, 2015; Ramos, 2015). Little has been done, however, on the implementation of R2L pedagogy in EFL contexts that require the development of students' oracy. Although a staged framework in R2L pedagogy offers flexibility for diverse teaching contexts (Rose & Martin, 2012), it does not address scaffolding for learners whose oral language is not well-developed such as learners described in the present study. The first 'whole-text' cycle of R2L pedagogy that aims to prepare learners for reading and comprehending a target genre through field building and overviewing is insufficient to serve EFL learners' double challenge—development of oral and written language. Adoniou and Macken-Horarik (2007) emphasise that ESL/EFL learners need support to engage with written language at the same time as oral English. In particular, support is needed at the beginning of the lesson sequences where learners have opportunities to experience 'message abundancy' (Hammond & Gibbons, 2005)—bringing new meanings presented in a number of different activities. Adaptation of R2L pedagogy, thus, is necessary. It is against this gap of providing more field building experiences and scaffolding for developing confidence over oral English that the present study proposes an additional staged framework into the first cycle of R2L pedagogy.

2.3.2 The implementation of genre-based pedagogy in Indonesia

Genre-based pedagogy has been part of English language teaching in Indonesia since the issuance of the 2004 English Curriculum and continues to be applied within the 2013 Curriculum. The curriculum documents stipulate that senior high school graduates are expected to develop English communicative competences through the engagement with a range of text types (Kemdikbud, 2003). These text types are taught by using a teaching learning cycle

adopted from the Sydney School genre pedagogy, known in Indonesia as genre-based approach (hereafter GBA). The key stages of GBA include *Building Knowledge of the Field*, *Modelling of Text*, *Joint Construction of Text*, and *Independent Construction of Text* (Agustien, 2006).

It is recognised in the literature that despite being instituted over a decade ago, the implementation of GBA was often misinterpreted by teachers as well as textbook writers in Indonesia (e.g. Putra & Lukmana, 2017; Tartila, Yasin, & Rozimela, 2013). Tartila et al. (2013) who examined the pedagogic practices of seven English teachers in an upper secondary school found that the teaching and learning cycle was not applied effectively. For example, at the beginning of the cycle the teachers depended on model texts and exercises presented in the prescribed textbooks; joint construction was understood as students' group work; and independent construction as students' homework. Such misinterpretations, as explained by Tartila et al. (2013), were closely related to teachers' limited knowledge about language and lack of teaching strategies within genre based approach, pointing to the need for further and better targeted professional development.

In her preliminary study, Kartika Ningsih (2015) who observed two classes of lower secondary schools also found that text types were not taught using the teaching learning cycle. Instead, text types were typically treated as the topic of the lessons, where students were exposed to labelling and memorising schematic structure of a text. Likewise, Megawati and Anugerahwati (2012) who conducted collaborative action research with an English language teacher of a secondary school found that systematic guidance for students creating narrative text was limited. Before their intervention, the teacher observed lacked confidence to employ a range of teaching strategies associated with GBA, predominantly following materials prescribed in the textbooks. This resulted in students' demotivation to learn and hindered many from passing the minimum criterion for assessment of their written texts.

While many teachers who are not confident with their pedagogy tend to rely on the prescribed textbooks, Putra and Lukmana (2017) warn the danger of textbook writers' insufficient knowledge about the recommended pedagogy. Findings of their study revealed that the texts analysed lack of linguistic resources that can be used as appropriate model texts of the target genres and the knowledge developed is superficial even though these texts were published in the textbooks approved by *Puskurbuk* (the Centre of Curriculum and Books). The result of this study confirmed a persistent issue, as pointed out by Priyanto (2009) nearly a decade ago, that the approved textbooks did not sufficiently provide model texts and learning activities that

support the implementation of genre pedagogy. Priyanto (2009) found that scaffolding provided in the textbooks is not directed to build control over a certain text type; rather, the focus is on grammatical explanations that are often presented more than is required to support learners to achieve social goals of using the language.

These findings regarding the implementation of genre-based pedagogy indicate that many aspects of the pedagogy were taken up superficially. The misinterpretations of the pedagogy model appeared to be related to the lack of teachers' understandings of the underlying principles of the systemic functional linguistics and genre pedagogy. Studies by Luardini and Asi (2014) and Sudarsono, Yunitasari, and Gunawan (2017) who investigated secondary school teachers' linguistic competencies demonstrate that teachers' knowledge about text types was minimal. The data collected included four narrative texts written by four secondary school teachers (Luardini & Asi, 2014) and six report texts by three teachers (Sudarsono et al., 2017). The analyses of these studies showed that the texts composed by their participant teachers unfold following the schematic structures of relevant genres. However, improvements were required in the area of textual functions that can help teachers to better express their ideas in English and make the texts more cohesive and coherent. The results of these studies pointed to the urgency of addressing teachers' immediate needs for the growth of their linguistic knowledge.

While these studies have suggested the need for teachers' support for developing linguistic subject knowledge, they indicate prevailing practices of teaching English in Indonesia that include intensive lexico-grammatical language work (e.g. Kartika Ningsih, 2015; Priyanto, 2009; Tartila et al., 2013). Although genre pedagogy also highlights the importance of metalanguage and explicit grammar instruction, the terms used are not familiar for most EFL teachers in Indonesia who have strong background of traditional grammar, particularly with focus on sentence structure level. Derewianka (2003) argues that taking into account of the prevailing views and practices is a necessary step in implementing a pedagogical innovation. Thus, implementing SFL genre pedagogy in Indonesia needs to accommodate prevailing practices of teaching lexico-grammar. This significant issue is taken up in the present study through the recontextualisation of genre pedagogy that includes identification of linguistic features relevant to narrative genres and the implementation of a professional learning program that supports the development of EFL teachers' linguistic subject knowledge and pedagogic competencies relevant to the Indonesian context. In the following section, empirical evidence

on effective professional learning programs is reviewed and key principles contributing to the growth in teachers' learning are discussed.

2.4 EFL teachers' professional learning

It has been generally accepted that professional English language teachers have knowledge about language and proficiency in using it, as well as the capacity to teach it effectively (Cahn & Renandya, 2017; Senior, 2010; Wood, Goodnight, Bethune, Preston, & Cleaver, 2016). It is argued that such knowledge is developed through teachers' experiences and their professional learning programs that include pre-service and in-service activities (Liu, 2013).

However, despite the myriad of professional learning programs for EFL teachers, there is a considerable body of research pointing towards (a) the inadequacy of EFL teachers' knowledge about language, and (b) teachers' ability to use this knowledge in their teaching (e.g. Borg, 2006; König et al., 2016; Zonoubi et al., 2017). One possible reason is that many professional learning programs conducted in EFL contexts in the past, tend to be 'one-shot', that is, one off and disconnected from teachers' experience. A further problem is they tend to draw on traditional models of knowledge transmission, such as lecturing and power-point presentations (Kasi, 2010). The impact of such professional learning is considered limited as teachers become heavily dependent on teacher-educators (Senior, 2010). Findings from a study by Fang (2012) with EFL secondary school teachers in China revealed that English language theories presented in the training were often viewed as propaganda and distant from their classroom realities. Informed by similar results, a growing number of studies call for a paradigm shift if instructional innovations promoted in the training are to be effective (Chaaban, 2017; Raud & Orekhova, 2017).

Recent research investigating high-quality professional learning (PL) programs has mapped the core elements of the programs that facilitate the development of teachers' knowledge and practice (Borko, 2004; Darling-Hammond, Hyler, & Gardner, 2017; Desimone, 2009; Kretlow & Bartholomew, 2010; Timperley, Wilson, Barrar, & Fung, 2007). Key elements present in any professional development system, according to Borko (2004), include the program, the teachers as learners, the facilitator, and the context in which the program occurs. In addition to these elements, Timperley et al. (2007) acknowledge the importance of the content and process to promote learning. Similarly, Desimone (2009) and Darling-Hammond et al. (2017) argue that effective PL is content-focused and aligned with relevant curricula, features active learning and collaboration, and is embedded in job contexts. Although

different terminologies are used in these studies, a foundational concept across them is an emphasis on the alignment between (1) the contextual realities of EFL teachers' work, (2) the content of professional learning programs and (3) the provision of active learning opportunities. These elements informed the design and implementation of the professional learning program associated with the study reported on in this thesis.

2.4.1 School-embedded contexts

The importance of recognising teachers' school contexts is widely discussed in the literature on teacher development. In her review of empirical research on effective professional learning within a two-decade range, Webster-Wright (2009) found that workplace environment plays important roles in determining what is learned and how. Timperley et al. (2007), in their synthesis of 97 international studies, reported that a professional learning program is not effective without support from school or organisational leaders. They maintain that active school leadership facilitates the right kind of environments for teachers to implement new classroom practices.

In addition to the school leaders' support, previous studies have shown that attending to teachers' professional needs is important for the success of professional development programs (e.g. Grierson & Woloshyn, 2013; Kretlow & Bartholomew, 2010; Kretlow, Cooke, & Wood, 2012; Labone & Long, 2016). The results of studies conducted by Bayar (2014) and Yumru (2015) revealed that according to teachers' accounts professional development programs responding to their individual school-classroom needs would be most successful.

In a comprehensive review of 13 studies from 20 years of the literature, Kretlow and Bartholomew (2010) identified the impact of individualised support on changes in teachers' practice and students' outcomes. Data across the reviewed studies indicated that almost all successful interventions included a combination of instructive training and individualised follow-up support particularly through coaching. Within the follow-up support, modelling of specific instructional skills and individualised feedback in the teachers' own classroom contexts was identified as critical to the success or otherwise of professional learning programs. As a result, teachers' competencies reported in these studies improved in the extent to which they accurately implement the intended practices.

In a similar vein, Grierson and Woloshyn (2013) underscored the importance of providing teachers with differentiated learning opportunities through individualised classroom-based

support. Essential to the individualised support was the provision of demonstration and guided practices for the participants that are modified to suit their students' identified needs. Findings of their seven-month study involving small-group professional learning sessions with three literacy teachers and individualised weekly classroom-based coaching revealed that the combination of professional learning sessions and coaching contributed to teachers' enhanced instructional practices. In sum, the results of these studies suggest that both considering institutional goals and providing follow-up, individualised, classroom-based support are important in ensuring that the professional learning program and local needs are aligned. Therefore, the design of professional learning program in the study reported here involved 'formal' training sessions in tandem with differentiated professional learning embedded within the participants' school contexts.

2.4.2 Content-focused professional learning programs

Evidence from the past several decades demonstrates that focus on specific content learning needed by teachers is one of the features that make a professional learning program effective (Darling-Hammond et al., 2017; Desimone, 2009; Timperley et al., 2007). Recognising priority topics by having teachers' voices heard becomes pivotal. In a survey of more than 200 Estonian EFL teachers, Raud and Orekhova (2017) found that EFL teaching methods and English language mastery are the most topical areas considered important in EFL teachers' development. This finding is consistent with that of Cahn and Renandya (2017) who argue for the need to increase EFL teachers' language proficiency and their ability to use the language in meaningful classroom interactions. On a similar note, literature informed by Shulman's (1987) work advocates a balanced approach to addressing an issue of content knowledge and pedagogical content knowledge that is important in EFL/ESL teacher education programs (Borg, 2006; König et al., 2016; Zonoubi et al., 2017). As such, it can be argued that professional learning in EFL contexts must attend to language as subject knowledge, language as a medium for communication, and teachers' pedagogical knowledge. These three types of knowledge are considered in the design of the professional learning program in the study.

2.4.3 Provision of active learning experiences

The provision of active learning experiences in any PL program is regarded as one of the contributing factors to changes in teachers' practices (Bayar, 2014; Girvan, Conneely, & Tangney, 2016; Sahin & Yildirim, 2016). The study reported on this thesis used teachers'

active participation not only in the face-to-face sessions but also on social media platforms as a means of engaging them in a professional learning dialogue and extending more formal workshops.

Darling-Hammond et al. (2017) articulate that active learning ‘suggests moving away traditional learning models that are generic and lecture based toward models that engage teachers directly in practices they are learning and, preferably, are connected to teachers’ classrooms and students’ (p. 7). Types of non-traditional models are typically characterised by active involvement of participants, such as peer observation, coaching, and simulations (Bayar, 2014; Sahin & Yildirim, 2016). Despite the increased popularity of teachers’ involvement in active learning, lectures remain the only activities consistently found across studies (Bayar, 2014; Timperley et al., 2007). Timperley et al. (2007) suggest that by itself lecturing is insufficient, that multiple opportunities to learn through a range of activities are required to ensure that teachers’ changes in practice can impact on student outcomes.

With advancement of technology, learning opportunities can take place not only in face-to-face professional learning meetings (e.g. Cheng & Wu, 2016; Labone & Long, 2016; Popp & Goldman, 2016) but also in online-based interactions such as Facebook, Twitter, and WhatsApp (e.g. Bissessar, 2014; McConnell, Parker, Eberhardt, Koehler, & Lundeberg, 2013; Pimmer et al., 2016; Pimmer, Linxen, & Gröbriel, 2012). Results of a survey on the use of a Facebook site for teacher professional development in a study conducted by Bissessar (2014) revealed that the participants perceived their learning in the Facebook site as positive experiences because of the nature of the interactions were participant-driven, practical, and collaborative. Due to the nature of social media, Bissessar (2014) noted that the members were not only able to learn from each other by giving and receiving advice, knowledge, and teaching resources but also to socialise by sending prayers and celebrations that typify everyday classroom activity. Concurring with the value of social networking space, Pimmer et al. (2016) explained that simplified access through personally-owned mobile devices can be viewed as contributing to the group members’ learning as they can engage in a non-intimidating and inexpensive learning environment and can collaborate with other members working and living apart.

Nevertheless, regardless of the professional learning modes, be it face-to-face or virtual learning, key features of active learning experiences evident in a large number of studies include: collaboration among participants and presenters (Popp & Goldman, 2016;

Simoncini, Lasen, & Rocco, 2014), demonstration of new practices (Girvan et al., 2016; Kaufman & Ireland, 2016), and reflection on practice (Burhan-Horasanlı & Ortaçtepe, 2016; Mansour, Heba, Alshamrani, & Aldahmash, 2014).

Collaboration

Collaboration has increasingly been featured as an important element of teacher development. Darling-Hammond et al. (2017) explain that collaboration can take the form of one-on-one or small-group interactions, schoolwide collaboration, or exchanges with other professionals beyond the school. While collaboration may or may not engage external expertise, Timperley et al. (2007) reported that engagement with external experts, such as researchers, trainers, coaches, mentors from university or teacher education providers, was evident in nearly all core studies they reviewed. However, the experts' presence is not always featured as the contributing factor of a successful professional learning program. To give significant impact, Timperley et al. (2007) argue that external experts need to possess 'provider pedagogical content knowledge' (p. xxix); that is knowledge of the content and how to make the content meaningful to teachers and manageable to implement in the teachers' classroom situations. To this end, external experts reported effective in fostering changes in teachers' practice were those involving teachers in discussions to problem solve and learn together (Darling-Hammond et al., 2017; Labone & Long, 2016; Timperley et al., 2007).

Integral to collaboration for problem solving and knowledge building is professional dialogue (Matre & Solheim, 2016; Myhill, 2018; Parr & Wilkinson, 2016; Popp & Goldman, 2016; Simoncini et al., 2014). Simoncini et al. (2014) describes professional dialogue as a discussion between peers that allows teachers to consolidate their understanding of concepts shared by a professional community. Within conducive and safe environment, teachers can listen to each other and build shared understandings (Matre & Solheim, 2016). However, Selkrig and Keamy (2015) have warned the drawback of maintaining 'safe' environment where teachers tend to avoid emotional conflicts and, as such, dialogue delving deeper into critical inquiry becomes minimal. To ensure that productive dialogue can take place, teachers need a guidance that allows them to probe provocative questions and explore alternative perspectives in order to better understand the context of a teacher's work and the intended outcomes of the work (Selkrig & Keamy, 2015).

The importance of guidance in facilitating teacher dialogue is also noted by Popp and Goldman (2016) in their study investigating knowledge building related to literacy instruction through professional learning communities meetings. The study involved approximately

thirty teachers of an elementary school in partnership with a university researcher and four curriculum coaches as the facilitators of the meetings. Analysis of discourse moves revealed that the facilitators played an important role in progressing participants' ideas from weak to more robust ideas through asking for clarification, elaboration and exploration of more related ideas, and negotiation of ideas from different perspectives. For these reasons, Popp and Goldman (2016) suggest

facilitation that directs the discussions toward specific focus of the group's interest and guides the teachers to probe another's ideas and examine their practices through alternative lenses. Thus, careful planning for and orchestration of professional learning dialogue were important to the design of the professional learning program in the study.

Use of demonstration

A large number of studies have shown that incorporating demonstration of effective practices supports teacher learning and student achievement (Girvan et al., 2016; Kaufman & Ireland, 2016; Sahin & Yildirim, 2016). The use of demonstration, e.g. demonstration of mini lessons, simulations, and analysis of student work, provides teachers with a vision of how alternative practices can be implemented (Darling-Hammond et al., 2017). Simulations, for example, are frequently reported to have many advantages for learning and practice. Kaufman and Ireland (2016) noted that simulations allow teachers to use trial and error of new teaching techniques, experience rare or risky situations, and repeat scenarios with specific learning objectives. Accordingly, teachers' participation in such activities assisted them to make a link between theory and practices.

The role of participant-based activities in making a link between theories and practices explicit for teachers is confirmed in a study conducted by Girvan et al. (2016). The study reported on the experience of teachers in an extensive professional learning program that provided them with opportunities to experience a new pedagogic model through 'participation as learners' in a workshop followed by classroom trials and reflection on practice. The results revealed that their experiences to participate as learners helped them address some initial concerns, which then led them to make some adjustments when implementing the model in their classrooms. This finding confirmed Sahin and Yildirim's (2016) observation that when teachers were helped to empathise with their students in activities they became more aware of different ways of teaching.

Reflection as a learning tool

The value of reflective practice for developing teachers' content and pedagogical content knowledge as they design, implement and evaluate learning experiences has been well documented in a myriad of studies on teacher education. It is now generally acknowledged that engaging teachers in the practice of reflection can lead to learning and transformation of practice (Farrell, 2015; Rodgers, 2002; Webster-Wright, 2013). Schön (1983) argues that effective teachers are reflective not only as they act in the moment to moment events of their own teaching and learning, but also afterwards as they revisit their interactions, behaviours and decisions and impact on learning. Decisions that are quick and responsive to the information immediately available — 'reflection-in-action' — are important because they allow the teacher to draw on their existing expertise and philosophies of learning to support the learner at their moment of need. Retrospective reflections, 'reflection-on-action' develop and deepen that teacher's expertise and philosophical base with a view to understanding the strengths and limitations of their knowledge and on the ways they teach. Rodgers (2002) observes that reflection-on-action affords strengthening of pedagogical understandings that can lead to new ways of learning and teaching that lead to rich outcomes for both teacher and learner. Engagement in such reflective processes, as noted by Rodgers (2002) and Farrell (2015), can slow down teachers' thinking enabling them to observe skilfully and think critically about their students' learning. In this way, they can decide future actions based on their emergent understandings.

The nature of teachers' engagement in reflective practice has also been a central issue in ensuring the quality of teacher professional learning. In his review of recent studies on the reflective practice of teachers teaching English as an additional language, Farrell (2015) noted a shift to the increasing use of web-based tools such as learning management systems (e.g. Moodle, Blackboard), blogs, and social media for promoting teachers' reflective practice. Burhan-Horasanlı and Ortaçtepe (2016)'s study on in-service EFL teachers' reflective-oriented online discussions found that threaded discussions supported teachers to collaborate and benefit from each other's experiences. Through such engagement, the teachers could retrospectively reflect on their past experiences as language learners and as teachers, reflect-in-action by relating to their own teaching contexts, and reflect-for-action by identifying weaknesses and possible actions to address the identified problems in future lessons.

In summary, this chapter has reviewed studies that provide insights into understanding of the ways EFL teachers can be supported through effective professional learning programs. This chapter first explored studies investigating factors surrounding the implementation of ELT methodologies in the EFL contexts. These studies point to persistent problem closely related to a mismatch between the methodological frameworks and sociocultural realities in the EFL settings (e.g. Baker, 2016; Butler, 2011; Chaaban, 2017; Gu & Benson, 2015; Huang, 2016; Plo et al., 2014). A professional learning program sensitive to a local context is, thus, considered central to narrow the gap. Timperley et al. (2007) argue that providing teachers with active learning experiences can empower them to evaluate a pedagogical model offered to them and raise their awareness that they have options in selecting and adjusting the model to suit their teaching contexts. As the R2L pedagogy has been developed within a context involving primarily speakers of English as a first and second language, aligning its principal concepts to English language teaching and learning in the Indonesian context is a key tenet taken up in the current study.

With respect to the potential of stories, this review provided evidence that the use of stories is beneficial not only for language learning but also for personal growth (Geres, 2016; Short, 2012; Vitali, 2016). However, in the EFL contexts, the value of stories for personal growth is seemingly not well recognised because stories used in language classrooms are often used as a tool to teach something else such as comprehension exercises and vocabulary building. Few studies have examined the ways stories are used to achieve optimal benefits for EFL learners (Hayik, 2015; Iskhak, 2016; Rincón Ussa, 2013). Informed by Rosenblatt's (1982) transactional theory, these studies showed that understanding stories involves both efferent and aesthetic stances; that means readers should be involved in learning about the text with language choices as well as learning to interpret and respond to it. While these studies involved EFL learners with a high level of English proficiency, types of scaffolding to support learners with lower levels of proficiency remain unclear. Hence, investigating ways to scaffold EFL learners typically with low proficiency to develop control over storying in English becomes one of the focal points of this current study.

Relevant studies investigating scaffolded approaches to literacy are discussed in this chapter, with particular focus on R2L pedagogy (Rose, 2011; Rose & Martin, 2012). An increasing number of studies in diverse contexts have highlighted the value of scaffolding offered in R2L pedagogy (Acevedo, 2010; Kartika Ningsih, 2015; Ramos, 2015; Shum et al., 2018). These studies have demonstrated that the intensive strategies employed in R2L pedagogy

allow teachers to effectively guide students to extend their literacy outcomes. However, the success of R2L pedagogy rests on (1) teachers' understandings of how linguistic resources function in distinct ways across the genres and (2) the adequacy of a pedagogic model to meet the needs of a specific education context. Findings of these studies resonate with other studies focusing on other methodologies that effective language classroom practices are inseparable from teachers' linguistic competences and their prevailing views and practices (Borg, 2006; König et al., 2016; Zonoubi et al., 2017). In the EFL contexts, however, despite the myriad of professional learning programs, a considerable number of studies point to (a) the inadequacy of EFL teachers' knowledge about language, (b) teachers' ability to use this knowledge in their teaching, and (c) suitability of a methodological framework to the demand of EFL classroom realities. Therefore, there is an urgent need for investigating teacher professional learning that leads to the development of teachers' knowledge and has impact on classroom practices. The next chapter discusses the data analytical tools used to facilitate this particular study.

Chapter 3 Research Methodology

If we want educational research to have an impact on teachers' daily work in the classroom, we need to address and explore questions that are relevant for teachers. (Thorsten, 2017, p. 152)

This chapter provides a detailed description of the methodology used to examine the ways junior secondary English literacy teachers in Indonesia can be supported through a professional learning program informed by genre theory and Halliday's Systemic Functional Linguistics (SFL) theory. Although genre theory has underpinned English language curriculum in Indonesia for some time, there is sparse literature to inform teacher educators about how to provide professional learning programs that support the recontextualisation of genre pedagogy in such new settings. This study is motivated by the lack of such guidance and by the importance of observing local socio-cultural values and situations in implementing 'borrowed' pedagogies. It is by explicitly accounting for cultural values and local contexts that the alignment between principles underpinning the prescribed curriculum and classroom practices can be made possible (Baker, 2016). Therefore, contexts affecting English language teaching and learning in Indonesia were taken into account in the design and implementation of a culturally relevant professional learning program offered in this study.

The professional learning program involved two workshops that were followed-up by collaborative classroom activities. In this program, Reading to Learn (R2L) methodology with the addition of a storytelling element was introduced to the teacher participants. In order to build deeper understandings of how the professional learning program supported the participant teachers in developing their students' English literacy, analyses of teachers' dialogues during the professional learning sessions and of classroom interactions as teachers implemented their new understandings was undertaken.

The chapter is organised into several sections. First, it presents the research design. The context and participants are discussed along with some of the ethical considerations of the study. Following this, the professional learning program and implementation are described. Finally, methods of data collection and analysis are identified and elaborated.

3.1 Purpose of the study and research questions

The purpose of the study was to explore the potential of a professional learning program to support EFL teachers to scaffold their students' English language learning. In particular it examined the ways teachers might use storying to develop students' English oral language competencies in order to support students' construction of written narratives. The study is framed by the following research question:

How can Indonesian secondary English teachers be supported to teach their students within the demands of the 2013 national English Curriculum through a professional learning program informed by genre theory?

This research question is explored through two sub questions:

- a) How can linguistically principled, contextually relevant professional learning develop English language teachers' knowledge about story genres and their pedagogical applications?
- b) How do the teachers' redesigned pedagogic practices support students' English language learning, and their knowledge about narrative texts?

3.2 Research design: action-oriented qualitative case study

An action-oriented qualitative case study was best suited to the inquiry of this study because it provided methods to examine a phenomenon extensively by exploring detailed, in-depth information from multiple sources (Burns, 2005; Creswell, 2013; Stake, 2005; Yin, 2009). The focus of a phenomenon in this study was on a professional learning program based on genre theory to support Indonesian teachers to enhance junior secondary students' English competences. The intention of this inquiry was not to test a hypothesis but to gain in-depth understanding of potential of the program in assisting teachers to implement Reading to Learn (R2L) pedagogy recontextualised for EFL contexts. As such, the program did not control and manipulate participants' behaviours; rather, allowing them to think and behave as they would do in natural settings of their professional learning and practice (Patton, 2015).

The single case study enabled a close examination of the program that comprised 'formal' and 'situated' professional learning. In this study, 'formal' professional learning included workshop sessions and 'situated' professional learning was embedded in everyday classroom contexts. The program was identified as the 'bounded' system or a case in three ways (Stake, 2005). First, the professional learning program in the study was established by the temporal

boundary of two-day workshop. The program was also bound by the implementation of eight lessons in the participants' classrooms. Finally, the unique group memberships made up of eight English teachers from four secondary schools in West Bandung region, Indonesia formed the boundary for the case in the study.

Within the case study design, this study used principles of action-oriented research (after Jones, 2005) to facilitate teacher participants' implementation of the recontextualised pedagogy in their classrooms. Action-oriented research refers here to research that was initiated by a (university) researcher outside classrooms who simultaneously engages in planning, observing, teaching, and reflecting with the teachers (Jones, 2005; Wang & Zhang, 2014). Although action-oriented research is different from action research that is typically undertaken by a team of teachers to challenge their approach to classroom practice (Mertler & Charles, 2014), it retains principal features of action research in educational contexts. As Burns (2005) explains, action research is often advocated as a collaborative process by groups of teacher researchers and is concerned with 'action' and 'research' elements. The notion of 'action' involves participants in a process of planned interventions in order to respond to a perceived problem. The 'research' component involves the systematic collection of data as planned interventions are carried out, followed by analysis and reflection for further action.

In action-oriented research, as Wang and Zhang (2014) argue, the involvement of university researchers in a working partnership with teachers can provide teachers with different ways of analysing teaching practice, thus contributing to improvement in teaching efficiency. At the same time, such a collaboration allows the university researchers 'to gain access to abundant first-hand information at the classroom level for researching problems and generating theories that have a direct impact on improving practice' (Wang & Zhang, 2014, p. 225). Taking such an action-oriented approach, the study emphasised action in response to a problem; recontextualising R2L pedagogy through a cyclical process of planning, acting, observing and reflecting (Burns, 2005; Kemmis, McTaggart, & Nixon, 2014). In other words, the participant teachers and I as a university researcher collaboratively developed a teaching plan, acted to implement it, and reflected on action and planning according to each participating school.

The collaborative nature of action-oriented research positioned my participation in the study on a continuum from a facilitator with a leading role to a resource person who gradually

withdrew from the dominating role (Abraham, 2016). Initially, as a facilitator I directed the participant teachers' problem solving processes and gradually released responsibility by encouraging their participation and reflection. The reflective practice adopted in this study was based on Schön's (1983) notions of *reflection-on-action*, which comprised reflection after the events or lessons, and *reflection-in-action*, which was carried out in the midst of teaching/learning experiences. Overall, the use of these action-oriented principles were valuable to extending our understandings of the extent to which linguistic and pedagogical concepts were taken up and how the recontextualisation of Reading to Learn pedagogy took place in the unfolding of classroom interactions.

3.3 The research context

Central to the development of a culturally relevant professional learning program was the understanding of contexts affecting English language teaching and learning in Indonesia. Desimone (2009) defines contexts as the environment that provides the medium for professional learning. Understanding where teacher learning is situated is important for promoting effective professional learning (Borko, 2004; Desimone, 2009; Timperley et al., 2007; Webster-Wright, 2009) because the situation influences the ways teachers understand and react to learning opportunities (Timperley et al., 2007). Webster-Wright (2009) argues that there are two levels of contexts for professional learning: broad and local. A broader context relates to the regulatory forces that control practice of a local context where rapidly changing work practices occur.

The contexts identified as affecting the professional learning program in this study included the English curriculum as a broader context, and the schools where professional learning took place as the relevant local context. At the time of data collection, this study involved four secondary schools that are affiliated to *MGMP Bandung Barat*, a subject-focused teachers' cluster in the West Bandung region of West Java, Indonesia. These four schools were in a transition stage of implementing the relatively new English Curriculum in Indonesia, referred to as the 2013 English Curriculum that stipulates goals and standards for teaching and learning English language at secondary schools.

3.3.1 2013 English Curriculum

As has been pointed out, the 2013 English Curriculum is informed by a functional model of language (Halliday & Hasan, 1985) and genre-based pedagogy (Martin, 1984), which have been adopted since the 2004 Curriculum. The goals of English language teaching stated in a policy document (Kemdikbud, 2003) recognise Halliday's three metafunctions in relation to the teaching of four language skills as follows.

- a. Listening and reading *understand* ideational, interpersonal, and textual meanings in different genres and text types;
- b. Speaking and writing *express* those three metafunctions.

The 2013 English Curriculum emphasises on students' engagement with a range of text types in order to support English language development (Kemdikbud, 2013). These contents were organised around the Indonesian minimum competency standards for school leavers, which reflect balanced attainment in terms of affective, cognitive, and psychomotor domains (Puskurbuk, 2013). These three domains are integrated and reflected in the core competencies (CC) and basic competencies (BC). Of particular relevance to the study reported on in this thesis is the translated version of core competencies and basic competencies with respect to *narrative texts*, which are introduced in Year 8 (Table 3.1).

Table 3.1 The core and basic competencies related to narrative texts

Core Competencies:	Basic Competencies:
CC 3. Understand and apply factual, conceptual, and procedural knowledge based on the students' interests in science, technology, arts, culture related to any observable phenomena and events.	BC 3.6. Understand the purpose, structure, and linguistic features of narrative texts, both spoken and written, in a form of short and simple fables.
CC 4. Develop, present, and analyse in concrete domains (using, examining, modifying, and creating) and abstract domains (writing, reading, counting, drawing, and composing) relevant to subject matters taught at school and other sources that share the same perspectives/theories.	BC 4.7. Comprehend meanings realised in narrative texts, both spoken and written, in a form of short and simple fables.

3.3.2 Professional learning needs

Teachers' opportunities for professional learning programs in Indonesia range from those officially offered by the government or optionally by other institutions. While teachers' participations in professional learning programs may grow out of their sense of responsibility, teachers' inclination for the participation is often influenced by the relevance of the programs to the broader policy and their applicability to their teaching contexts. Hence, the design and delivery of the workshops in this project were adjusted to the participant teachers' needs and their teaching contexts.

In terms of materials, this study used storytelling as a vehicle to support students' development in writing narrative texts. In addition to the fact that narrative is one of the text types stipulated in the current curriculum, storytelling has long been part of social practices in the Indonesian secondary education. An annual storytelling competition is held across school, region and national levels (see ditpsmp.kemdikbud.go.id). At the time of data collection, the secondary schools in Indonesia were in preparation for the competition. As such, the content of the workshops was seen as timely and important for the teachers' current practices.

It is this reciprocity that seemed to attract English teachers in the region to participate in the study despite the professional learning program not being funded by the government. Accordingly, it was important to acknowledge teachers' voluntary participation and any potential added pressure to their already busy schedules. Out of the consideration for the participants, the workshop sessions were held on two Tuesdays, the days already officially designated for English teachers' professional meetings. This meant the participants' attendance in the workshop did not interfere with their regular duties at school.

3.3.3 The participants and their involvement in the research

In recruiting participants, purposeful sampling was undertaken to ensure that the selected participants provided sufficient breadth to the study (Patton, 2002). This study involved four secondary schools affiliated to *MGMP Bandung Barat*, a subject-focused teachers' cluster in West Bandung region. The selection was made based on several criteria as follows.

Initial correspondence with the head of MGMP Bandung Barat was followed up with an invitation letter to potential principals of junior secondary schools in the region detailing the purpose and procedures of the research. Of schools responding to the invitation, four schools—Utara, Selatan, Barat, and Timur—were finally selected by considering the

accessibility to the site and the proximity of each school's location. A closer distance between these schools meant cost and time efficiency as it allowed me to visit two to three schools in a day and for the participating teachers to readily travel to one of the schools for our focus group discussions.

As narrative texts (the focus of the study) were introduced in Year 8 (students aged 13-14), an English teacher of Year 8 from each school was invited to participate. Despite the invitation asking for one teacher, each school sent two English teachers for two reasons: first, the relevance of the program on storytelling practices and second, the schools' current needs for apprenticing teachers in classroom action research as a requisite activity for professional development in Indonesia (Regulation of Ministry of Administrative and Bureaucratic Reform, Number 16 Year 2009). As such, the study involved eight participant teachers—four as main teachers and four as ancillary teachers.

Although this study provided an extensive professional learning program for the selected four schools, involvement of other members in the community was inevitable as these schools were part of a bigger professional community. The relevance of the workshops to the teachers' current needs attracted other members of the community to participate in the workshops. Thus the study involved different numbers of teachers participating at different phases according to the objective of the phase (see section 3.4) and the interest of the members of the professional learning community. The involvement of teachers in each phase of the study is outlined in Figure 3.1.

Phase 1: context setting	<ul style="list-style-type: none"> • four main teacher participants representing each of the participating schools: Utara, Selatan, Barat, and Timur
Phase 2: the workshops	<ul style="list-style-type: none"> • eight participant teachers • seven non-participant teachers
Phase 3: classroom practices	<ul style="list-style-type: none"> • eight participant teachers (four main and four ancillary teachers) • including their Year 8 students

Figure 3.1 Participants' involvement in the study

Phase 1 context setting

The initial phase of this study identified the four main teacher participants, one from each school. Data collected in this phase related to the teachers' classroom contexts and their expectations of the professional learning program. It was in this phase that these teachers suggested welcoming more teachers to participate in this study. Some reasons motivating the involvement of more English teachers were the teachers' needs for (1) conducting classroom action research, which was offered in this study, (2) a collaborator to get involved in the research, and (3) updated professional learning experiences which are required for their career promotion.

Phase 2 the workshops

In total, fifteen English teachers participated in the two workshops. Eight teachers were the participants of the study and seven others were members of MGMP invited to the workshops. The participation of the additional teachers was not included nor documented in the study.

Phase 3 the classroom practices

This phase involved eight teacher participants of the four participating schools. As mentioned earlier, the main teacher participants in this study were those who carried out the lessons in Year 8. However, the main participants in Barat and Timur Schools were not the teachers of Year 8. These Year 8 teachers expressed a lack of confidence in teaching the lessons publicly so two Year 9 ancillary teachers volunteered to step in as the main teachers. Thus, it was Year 9 teachers in Barat and Timur Schools who taught the lessons following the professional learning sessions, and who shared their teaching practices at subsequent meetings. Table 3.2 identifies the participant teachers, their years of teaching experience, current teaching commitment and education background.

Table 3.2 Teacher participants

Schools	Pseudonyms	Teaching experience	Current teaching commitment	Education background
Utara	Main teacher: Dini Ancillary teacher: Anita	29 years 16 years	Teaching Year 8 Teaching Year 7	Bachelor degree Bachelor degree
Selatan	Main teacher: Nuri Ancillary teacher: Yanti	15 years 14 years	Teaching Year 8 Teaching Year 9	Bachelor degree Bachelor degree
Barat	Main teacher: Diana Ancillary teacher: Santi	24 years 25 years	Teaching Year 9 Teaching Year 8	Bachelor degree Bachelor degree
Timur	Main teacher: Endah Ancillary teacher: Isni	16 years 17 years	Teaching Year 9 Teaching Year 8	Masters degree Bachelor degree

In this study, all research participants were identified using different markers depending on their involvement in the research phases. In Phase 1, four main participants were referred to by Indonesian female pseudonyms to avoid identification because just one male teacher was involved. In Phase 2, all participating teachers were labelled using numerals, e.g. Teacher 1 (2, 3, etc.). The numerals were used for reporting data in Chapter 4 because the focus of analysis was on the teachers' learning as group rather than the individual teachers' learning. In Phase 3, the teachers were referred to by their pseudonyms and used frequently so that holistic pictures of the individuals' experiences could be built up for the readers. These names were used to report data in Chapter 5 that focused on the implementation of redesigned pedagogy in each participating school.

At the time of the study, the four participating schools had similar characteristics in terms of student population (35-42 students in a class), learning time available for English lessons (80 minutes per lesson), and classroom facilities. See Table 3.3 for school features and Figure 3.2 for classroom layout.

Table 3.3 The characteristics of the participating schools

Schools	Utara	Selatan	Barat	Timur
Learning time	Two lessons per week (160 minutes)	Two lessons per week (160 minutes)	Two lessons per week (160 minutes)	Two lessons per week (160 minutes)
Students	42 students: 18 boys, 24 girls	36 students: 16 boys, 20 girls	40 students: 15 boys, 25 girls	42 students: 22 boys, 20 girls
Facilities	a blackboard and a white board, no permanently installed support for digital technology	a white board, a screen and a projector	a white board, a screen and a projector	a blackboard and a white board, no permanently installed support for digital technology



Figure 3.2 Regular classroom layout

English lessons in lower secondary schools were conducted twice a week, which in total equalled 160 minutes of English lessons per week. As in many schools, the 80-minute lessons were further reduced because the learning time was regularly interrupted by approximately 10-15 seconds of instrumental music that signalled the change between periods, and also by announcements made over the speakers. As far as the facilities were concerned, the schools had a similar classroom layout but differed in terms of digital technology support.

3.4 Ethical procedures

In the university where I work, my main responsibility is teaching in pre-service education but as part of the community service I am also responsible for in-service teacher education. My regular duties vary from being the facilitator of a workshop facilitator, an assessor in a teacher certification process, to an expert seminar presenter. As such, I have been involved in several professional learning programs in cooperation with MGMP Bandung Barat.

Mindful of the existing professional relationship with the participant teachers who were members of the English language teachers association of West Bandung region, I understand that the power relations between participants and researcher were not symmetrical. I was conscious of such and, throughout the fieldwork, endeavoured to give the participating teachers a degree of autonomy and agency. For example, at the earliest stage of the research I made clear to these teachers that they were not obliged to participate in this study and that their non-participation would have no impact on that existing relationship.

The study was granted the ethical approval from the University of Wollongong Human Research Ethics Committee (HE15/025).

3.5 Research Phases

As we have seen, this study was conducted in three phases. The first dealt with identification of the teacher participants' teaching contexts and teaching practices. These data served as a basis for developing and implementing the professional learning program implemented in phases 2 and 3. Phase 2 comprised two workshops that introduced and explored the nature of story genres and scaffolded literacy approaches. Phase 3 was the on-site professional learning, which took place in each participating school. During Phase 3, the teachers and I collaboratively redesigned and implemented the pedagogy introduced in the workshop. Throughout phases 2 and 3, teachers were able to share resources and to reflect upon their practice by participating in an online discussion forum via Facebook, face-to-face workshop

sessions, and teachers' group meetings. The unfolding study phases are displayed in Figure 3.3.

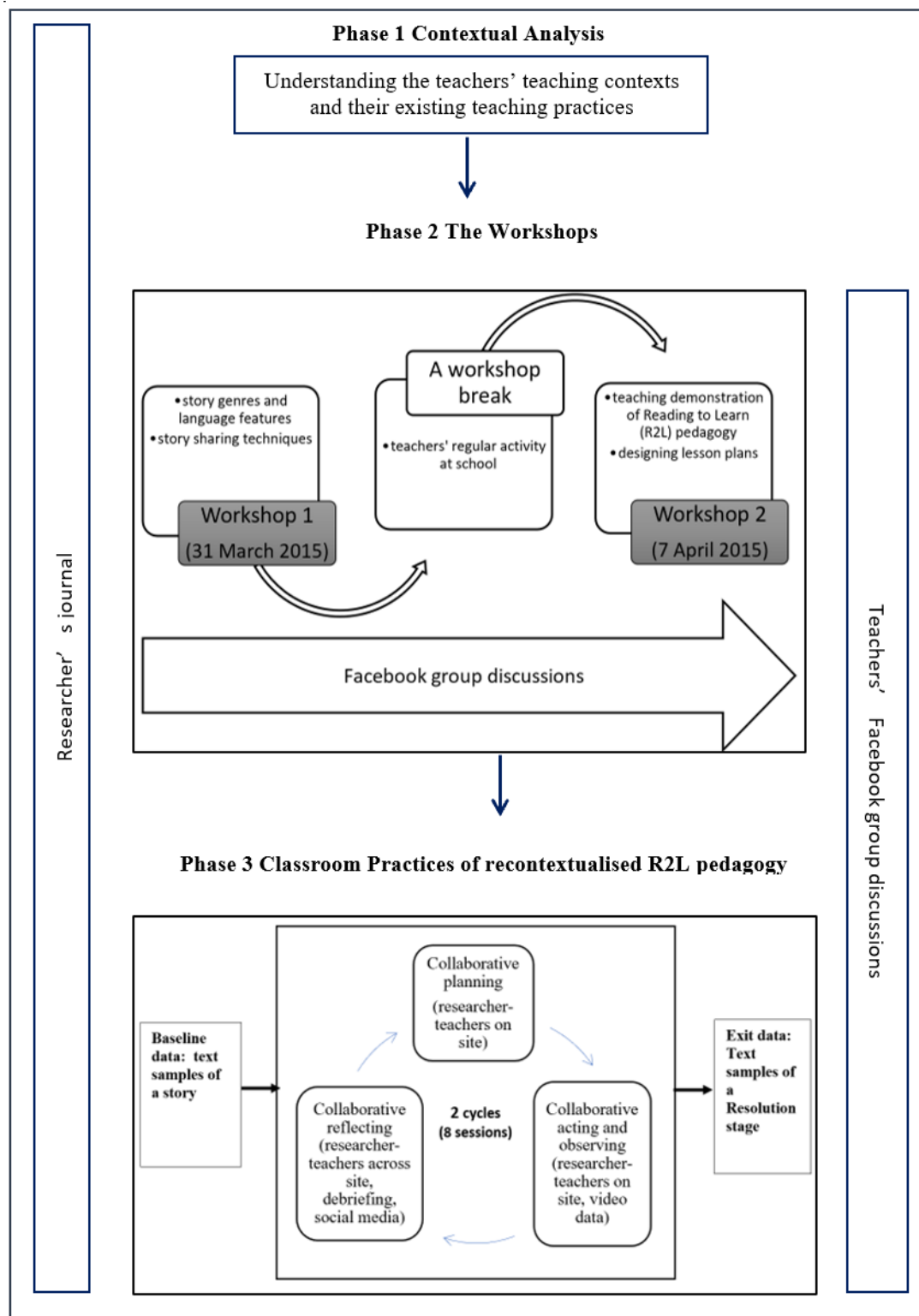


Figure 3.3 Research phases

3.5.1 Phase 1: Contextual analysis

The purpose of this initial phase was to gain an in-depth understanding of the participants' teaching contexts and practices as well as their expectations of the professional learning program offered in the study. The data were collected through a focus group interview (dated 24 March 2015) and via documents produced by the participant teachers such as lesson plans, textbooks, and assessment tools related to the narrative genre. The data were useful for understanding the research context and in informing the design of the intervention of this study. Based on earlier interviews (FGI/24Mar15), these participating teachers were expected to update their knowledge and skills in helping their students to build confidence in storytelling and in explaining grammatical items relevant to narrative texts. The teachers were also expected to participate in classroom action research so that they could use the experience from their involvement in the current study for later career promotion. Such expectations were taken into consideration in the development of a professional learning program and the recontextualisation of R2L model of the current study. In this way, the model was shaped by local circumstances.

3.5.2 Phase 2: The workshops

The workshop sessions were conducted on two Tuesdays (31 March and 7 April 2015). In the workshop, the participants were involved in activities that allowed them to discuss, practice, and reflect on their learning and teaching practices (Acevedo, 2010). In between the two workshop schedules, several participants tried out activities from the first day of the workshop with their students. Some communicated through a closed Facebook group to extend our discussions from the workshop, to clarify some concepts, and to share learning resources. The flow of the workshop implementation is depicted in Figure 3.4.

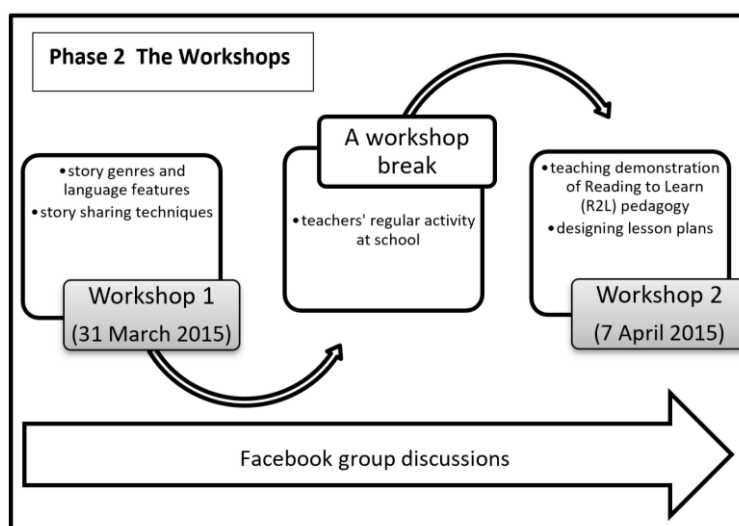


Figure 3.4 The Implementation of the workshops

The aim of the workshop was to extend teachers' knowledge about story genres and classroom applications. In order to achieve this, the workshop contents and activities were designed to support the teacher participants to learn and apply new understandings and skills related to the story genres and their linguistic features, the cycles in Reading to Learn (R2L) pedagogy and their implications on the teachers' existing practices. At the end of the workshop, the action-oriented program to be implemented in Phase 3 was discussed. The main topics of each session and their instructional objectives are listed in Table 3.4.

Table 3.4 The workshop agenda

Workshop Day 1		Workshop Day 2	
Contents	Objectives	Contents	Objectives
Introduction to the workshop and revisiting 2013 Curriculum	<ul style="list-style-type: none"> ➤ to get the participants familiar with the aims of the program ➤ to identify and discuss English language teaching and learning in Indonesia and their relations to the new curriculum 	Introduction to classroom action research ¹	<ul style="list-style-type: none"> ➤ to introduce the concepts of classroom action research ➤ to explore the potential research topics for each school
Functional Language a. language and context b. register variables c. mode continuum	<ul style="list-style-type: none"> ➤ to introduce some basic concepts in Systemic Functional Language ➤ to raise teacher participants' awareness about language resources and their pedagogical implications under the new Curriculum 	Recontextualised R2L pedagogy a. stages in R2L pedagogy b. demonstration of story sharing strategies	<ul style="list-style-type: none"> ➤ to demonstrate stages in R2L pedagogy and an additional cycle of story sharing
Story sharing activities to develop: a. multimodal storytelling b. Reader's Theatre c. picture book reading	<ul style="list-style-type: none"> ➤ to explore different kinds of storytelling activities in the perspective of mode continuum ➤ to consider the implications of these differences on the participants' ways of teaching 	Designing story-based lessons	<ul style="list-style-type: none"> ➤ to reflect and recontextualise the R2L pedagogy adjusted to the participating school's condition

The major objective of the first workshop was to review the participants' understandings of language and language learning. The morning session aimed to inform the participants about the professional learning program offered by the study and to elicit more information

¹ The principles of action research (Burns, 2005; Kemmis et al., 2014), were introduced in the workshops to align with the requirements of professional development (Regulation of Ministry of Administrative and Bureaucratic Reform, Number 16 Year 2009).

regarding their current teaching practices under the new curriculum. Following this, the basic concepts of functional language were presented and discussed so as to extend the teacher participants' understandings and knowledge about language from a functional perspective that underpins the 2013 English curriculum. Activities, such as textual analysis and discussions, were dominant in this session. Sample materials used for the textual analysis can be accessed in Appendix 4.

The afternoon session of the first workshop involved the teachers in story-rich activities. This session started with classifying story families mandated in the new curriculum, such as recounts and narratives. Following the story classification, video clips were presented to show three different ways of sharing stories: (1) oral storytelling, (2) reading aloud using a picture book, and (3) Readers' Theatre performance (Appendix 4). These video clips were played to provide the teachers with options that would suit them best. In the discussions, the teacher participants were asked to identify features of the story sharing activities that were relevant to their teaching situations and evaluate ways that were more appropriate to their teaching styles, aptitudes, and needs.

The second workshop engaged the participants with hands-on experiences that linked linguistic concepts into classroom practices. It also assisted the teacher participants to better understand how to conduct action research in Phase 3. In this session, the discussions covered the overall processes of collaborative classroom practice that included planning, doing and observing, and reflecting, as well as identification of possible research topics for each school.

The participant teachers were then introduced to the recontextualised Reading to Learn (R2L) methodology. The R2L pedagogy (Rose & Martin, 2012) previously described in Chapter 1 (section 1.4) was adapted in this study to suit the need of English language learners in Indonesia for storying in spoken and written mode. The development of fluency in oral language is particularly challenging for these learners because exposure to spoken English is limited. Therefore, different kinds of support are required to help them build their confidence and control over spoken English. Hammond and Gibbons (2005) and Adoniou and Macken-Horarik (2007) argue that at the beginning of the lesson sequences in scaffolded approaches to literacy such as R2L, English language learners often require additional support and opportunities to learn new meanings in a number of different activities.

To align with the needs of English language learners in Indonesia, the R2L model was renovated by extending the support in the first level of R2L model through the inclusion of

story sharing activities. The configuration of the recontextualised R2L pedagogy, thus, includes (1) Oral Story Sharing; (2) Detailed Reading; (3) Joint Rewriting; and (4) Individual Rewriting (see Figure 3.5).

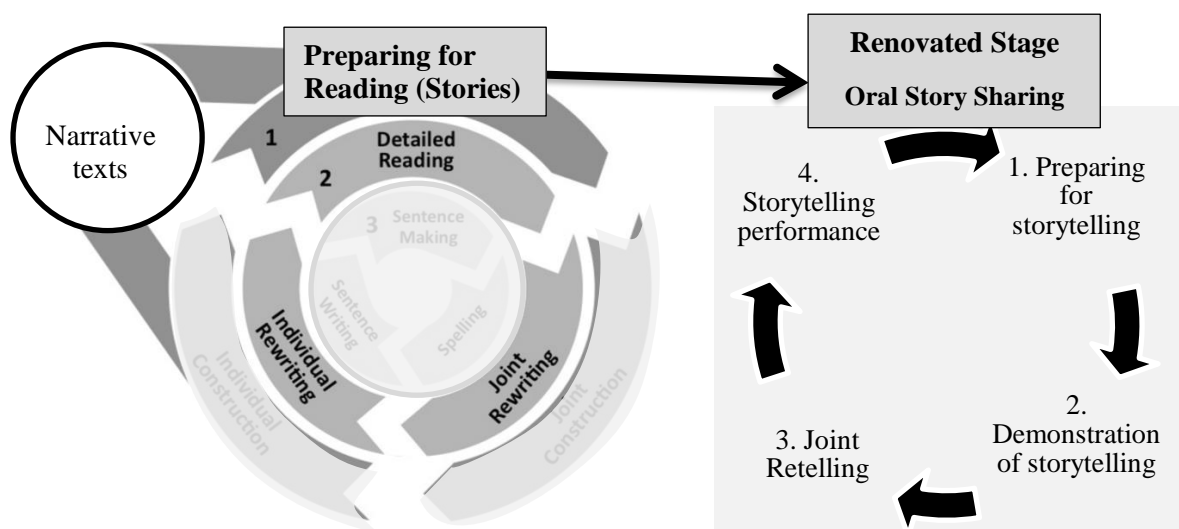


Figure 3.5 Lesson sequences of the recontextualised R2L pedagogy

The first lesson sequence of the recontextualised R2L pedagogy extends the strategy of Preparing for Reading stage. In the original R2L model, the first tier aims to provide students with the minimal background knowledge needed to access the text and giving an oral summary of how the text will unfold (Rose, 2011). In the revised model, Preparing for Reading stage is referred to as Oral Story Sharing stage that serves to acquaint the students with key elements required to comprehend a story but at the same time provides them with opportunities to practise spoken English. The renovated stage in this study includes: (1) Preparing for storytelling²; (2) Demonstration of storytelling; (3) Joint retelling, and (4) Storytelling performance.

As in Preparing for Reading stage, the renovated stage began with *preparing for storytelling* in which global purposes and stages of a story were previewed, lexical items significant to the development of a story were presented, and any cross-cultural difference were probed. This activity provided a mental map for students to follow the story shared by their teachers in the subsequent stage—*demonstration of storytelling*. Options for storying approaches used at this stage included oral storytelling, reading aloud, and Readers' Theatre. At this stage, the

² The term 'storytelling' used in the renovated stage functions as an umbrella term for more specific storying approaches such as 'oral storytelling', 'reading aloud', and 'Readers' Theatre'.

teachers told the story expressively using gestures, facial expressions, and pictures to help students engage in the story sharing activity with general comprehension. *Joint Retelling* is the next stage in which students have opportunities to practise to retell the story with their peers. This stage allowed the teachers and students to concentrate on spoken meanings, pronunciation, and fluency. Once the students were ready and confident, they presented the story to the class. This stage was named *storytelling performance*, in which the students shared a story orally with fluency and confidence.

These additional stages aimed to provide the students with ‘message abundancy’ (Gibbons, 2003) that helped them to build their comprehension of new texts through a variety of learning modes and activities. For example, new lexical items to describe characters and events of a story were introduced by using pictures, gestures, and explanation in shared local languages. These new meanings were presented repeatedly in different activities throughout the Oral Story Sharing stage, which in turn built students’ preparedness to move to the next level of learning experiences.

The second tier, Detailed Reading, of the original R2L model aims to enable students to read the text with understanding and to recognise patterns of meaning and grammatical choices within and between sentences (Rose & Martin, 2012). At this stage, the teacher guides students by providing semantic cues to interpret their meanings. In the recontextualised model, Detailed Reading focused more on identifying linguistic patterns at lexico-grammatical level for several reasons. First, students’ general comprehension of the text had already been prepared and developed in the Oral Story Sharing stage. Further, identifying sentence structure was considered important by the participant teachers in this study as well as in the teaching and learning of English in Indonesia (Priyanto, 2009; Tartila et al., 2013). In this respect, aspect of the Detailed Reading phase resembled those in Deconstruction stage of the original Teaching and Learning Cycle in that they focus on language features. Despite the dominant focus on language patterns at a sentence level, the participating teachers also helped students to identify literary resources used in a story. Finally, Joint Rewriting and Individual Rewriting included strategies to support students to practise constructing a new text by following the same language patterns identified in Detailed Reading but with a new field (e.g. new characters, events, settings).

In the workshops, the renovated stage was presented to the teacher participants in a form of teaching demonstration. In this activity, the teacher participants acted as students and I took

up the role of a teacher. At the end of the demonstration, the teachers and I reflected on our experiences, discussing what was successful and what would need adaptation for their classrooms. Other stages of the recontextualised R2L model were further explored in Phase 3 as the teachers planned their lessons during Focus Group Discussions.

Following these workshops, initial planning of learning experiences to be implemented in each school was undertaken online via the Facebook group (Appendix 5). The teachers offered ideas, asked for feedback about their choice of activities and selection of texts, and shared teaching resources, thus adding to the existing resources introduced in the workshop. These activities signalled the transition of the teacher participants' professional learning from 'one-size-fits-all' learning environment such as in the workshops, to individualised and flexible learning. The latter allowed the teacher participants to manage and select relevant content to their context, co-construct knowledge with colleagues, and generate networks for ongoing learning (Ross, Maninger, LaPrairie, & Sullivan, 2015). Therefore, during the initial planning, the teachers in each participating school had opportunities to select stories and a storying approach that suited them best. As a result, the implementation of the recontextualised R2L pedagogy in each school progressed at a different pace and with different outcomes.

3.5.3 Phase 3: The classroom practices

As a follow up of the workshops in Phase 2, the professional learning in this phase aimed to provide the participant teachers with individualised classroom-based support in the implementation of recontextualised R2L pedagogy. In this phase, the teachers from each participating school collaboratively implemented their two cycles of classroom action research (as per their career plans), as outlined in Figure 3.6. Before the intervention, all participating schools collected students' text samples as baseline data to identify students' initial control over narrative genres. Sometimes, however, the best laid research plans can go away and in this case, students' text samples at the end of the intervention were collected only by Utara School — the only site to complete the entire lesson sequences.

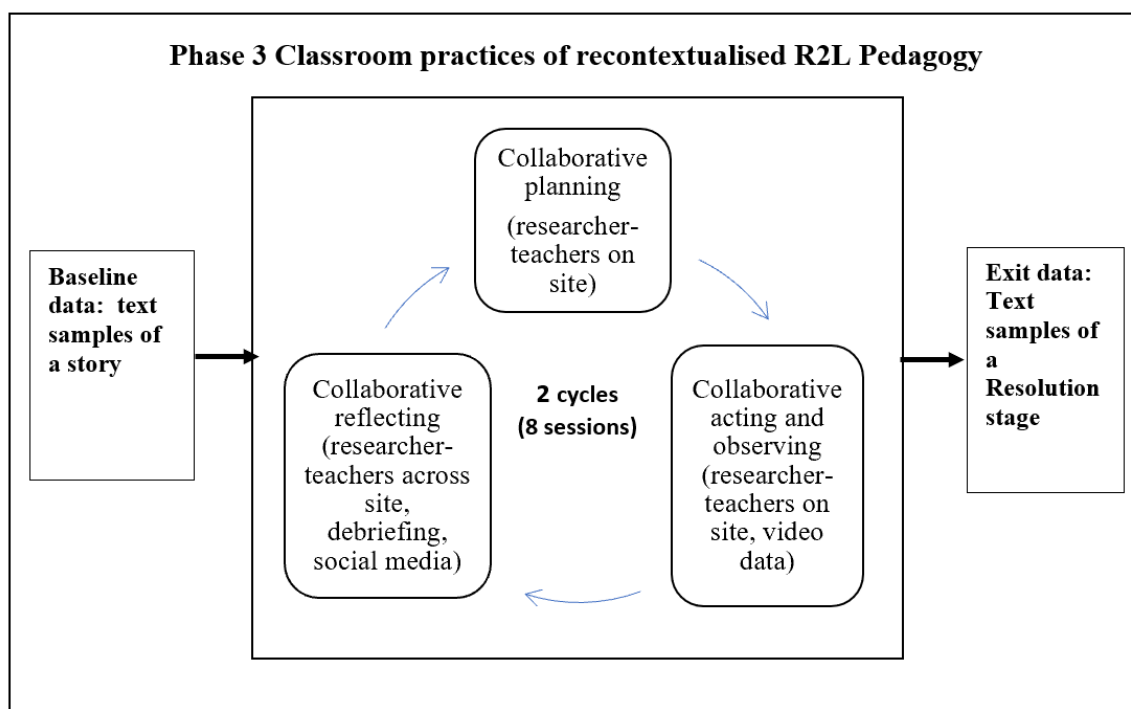


Figure 3.6 The implementation of recontextualised R2L pedagogy

The teachers designed and enacted the recontextualised pedagogy by working through the Action Research steps of planning, acting and observing, and reflecting (Kemmis et al., 2014).

Collaborative planning comprised collaborative lesson planning in which the teacher participants and I selected and analysed a story used for each cycle. The selection of the story required careful considerations such as lengths, level of difficulty, and cultural appropriateness as it served as a mentor text from which the students could learn how to control language resources in their own texts.

Collaborative acting and observing was the phase within which the teacher participants implemented their pedagogy with my facilitation when necessary.

Collaborative reflecting consisted of several debriefing sessions to evaluate and reflect on what happened in the lessons, review the achievement and limitations of the approach, and think about implications for future lessons.

3.6 Data sources

Data triangulation in this study was achieved through the use of multiples sources of data collected at different settings, different times, and from different individuals (Patton, 2015). The data were categorised into primary and secondary sources as displayed in Figure 3.7.

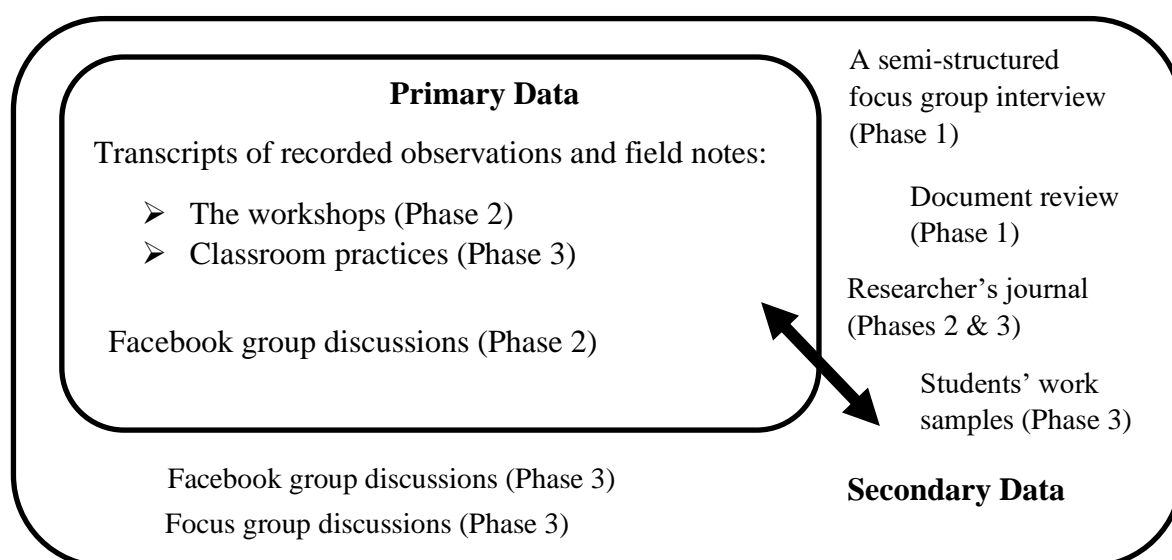


Figure 3.7 Primary data informed by secondary data

3.6.1 Primary Data

The primary data of this study included transcripts of recorded observations, field notes, and Facebook group discussions. Data from the recorded observations allowed me to look at participants' behaviours and settings of the workshops and classroom practices from a holistic perspective (Gall, Gall, & Borg, 2007). To this end, all sessions in the workshops and lessons in the classrooms were video-taped, transcribed (see Table 3.5) and supplemented by the researcher's field notes and reflective journals (Merriam & Tisdell, 2015). When necessary, the transcripts from the workshops and classroom practices, and discussions in Facebook group were translated. An audit data trail for this set of data is outlined in Appendix 1 and key to transcription in Appendix 2.

Table 3.5 Data transcription

Data	The workshops		Classroom practices			
	Day 1	Day 2	Utara School	Selatan School	Barat School	Timur School
Duration	5 hours	5 hours	8 lessons	9 lessons	8 lessons	6 lessons
			10 hours	12 hours	10 hours	8 hours
Total	10 hours		40 hours			

Primary data collected in Phase 2 included texts from the participant teachers' dialogue in the workshop and those from Facebook group discussions during and around the time of the

workshop. A total of approximately 10 hours of discussions from the workshop sessions were transcribed verbatim for thematic analysis and translated into English when necessary. As the workshop involved non-participant teachers, the analysis excluded their contributions to the discussion and focused on the eight teacher participants'. Transcripts of teachers' dialogue in the closed Facebook group comprised approximately 36 posts from March 28, 2015 to April 15, 2015 (Appendix 6). These discussions were already recorded electronically so that transcribing was not required.

Data collected in Phase 3 consisted of approximately 40 hours of classroom discourse that was taped and transcribed. These data were supplemented by the collection of worksheets used during tasks, copies of texts, charts and other props prepared by the teachers. My field journal and reflective notes provided additional sources for describing context of the events and interpreting classroom discourse. It is worth mentioning that classroom data collected from Utara School served as primary data reported in Chapter 5 because as has been mentioned Utara School was the only site that covered all lesson sequences. However, data collected from the other three schools served as secondary data that were analysed and used for identifying the configuration of recontextualised R2L curriculum genres and informing the interpretations and discussions of the data reported in Chapter 6.

3.6.2 Secondary data

The secondary data comprised a semi-structured focus group interview and document reviews collected in Phase 1, transcripts of teachers' Focus Group Discussions in Phase 3, and students' work samples in Phase 3. The focus group interview and document reviews at the initial research phase were collected in order to help align the professional learning program and teacher participants' current teaching demands. The group interview was considered appropriate at this stage as it aimed to stimulate discussion of participants' current experiences (Fontana & Frey, 2000) where they had opportunities to share, react, and build upon other participants' responses (Creswell, 2013). Using prepared interview guides (Appendix 3), I had flexibility to rephrase questions and to ask for clarification to elucidate the participants' experiences (Patton, 2015) in relation to their personal experiences with story and storytelling and their existing teaching practices.

In addition to the interview, documents such as the 2013 English Curriculum document, lesson plans, course books, and the existing assessment criteria were also identified during

Phase 1. As noted by Yin (2009), reviewing documents produced by the participants is important for corroborating data from other sources such as observations and interview.

In Phase 3, the participant teachers were engaged not only in Facebook discussions but also Focus Group Discussions (FGD) where teachers had face-to-face group meetings. The participant teachers from four schools had discussions to collaboratively design their lessons and reflect on their teaching practices. Data in the form of teachers' dialogue in these meetings were useful as secondary sources for interpreting teachers' pedagogical decisions during their actual teaching practices. Students' work samples, where available, were collected before and after the implementation of the pedagogy in order to gauge the development of the students' control over narrative texts.

3.7 Data Analysis

This section focuses on the analyses of data for addressing the research questions of the study. Phase 1 data, i.e. interview and document review, serving as secondary data of the study were examined using content analysis in order to identify key issues and the nature of support the teacher felt necessary. The findings were used to inform the alignment of the teachers' needs and the design of the professional learning program in Phase 2.

The analyses of primary data collected from Phase 2 aimed to identify emergent issues and themes related to teacher learning. In Phase 3, pedagogic register analyses (Rose, 2014; 2018) were employed for understanding the teachers' practices as a result of their participation in the workshops. In particular, the analyses focused on pedagogic choices that teachers and students made in achieving pedagogic goals. The analysis procedures for primary data collected in Phases 2 and 3 are elaborated as follows.

3.7.1 Iterative process of coding of Phase 2 data

Data sets from Phase 2 were analysed using an inductive thematic analysis to address the question of how the professional learning assisted the teachers to extend knowledge about story genres and their pedagogical applications. The procedures of conducting thematic analysis involved an iterative process of reducing the database to small set of themes or categories (Creswell, 2013). The datasets collected in Phase 2 were transcripts of the workshops and Facebook discussions. These transcripts were stored and organised by using data software analysis, NVivo 11. With the transcripts organised, thematic analysis afforded

the generation of categories through several iterative processes of coding: open, axial, and selective coding (Creswell, 2013).

Identifying and labelling codes was not a straightforward process. Firstly, the transcripts were read several times to generate tentative codes by identifying a specific idea or topic from teacher participants' talk. For example, the code 'story genres' was attributed to teachers' comments indicating their understandings of linguistic features of the genres. Early analysis resulted in descriptive codes such as *action research*, *curriculum*, *language and context*, *professional learning experiences*, *technology*, *school context*, *story sharing activities*, and *scaffolding curriculum cycle*. The subsequent process was axial coding where the descriptive codes were recombined and synthesised based on their inter-relationships (Creswell, 2013). The transition from open to axial coding of the first category is illustrated in Table 3.6.

Table 3.6 The transition from open to axial coding

Open codes	Axial codes		Examples
	Categories	Properties	
Language and context, lexical-grammar, mode continuum, register	Exploring a generic structure: the stages	Talk that involves teachers' understanding about metalinguistic terms related to story genres	A teacher participant shared her understanding of distinctive features between recount and narrative texts. ... 'in <u>recount text</u> those unexpected moments are not exploited' but in <u>narrative text</u> 'the unexpected moments become the main purpose'. (emphasis added)
Story genres, meaning and practice, purpose and values	Interpreting stories	Talk about the extent to which semiotic resources (e.g. language, gesture, and picture) contribute to meaning	A teacher participant commented on meaning solely construed by image when discussing Anthony Brown's <i>Piggybook</i> . <i>There are <u>pictures of those becoming pigs</u>. Why did they become pig?</i>

The synthesis of these codes led to the clustering of the data under broader conceptual categories (Creswell, 2013). Following Charmaz (2015), codes falling under the same categories were clustered together and labelled using the gerund (e.g. understanding, consolidating, etc.) to help preserve the action and meaning embedded in the talk.

The process of how themes were generated from this three-stage coding process is presented in Table 3.7. The overall coding process included identifying open codes, collapsing these

codes into fewer focused codes, and then merging them into broader conceptual codes. As a result, categories generated in the axial coding sat into two broad themes: *extending knowledge about text and meaning* and *extending pedagogic practices*. Elaborations of each theme are further discussed in Chapter 5.

Table 3.7 Generating themes

Open codes	Axial codes	Selective codes	Themes
Language and context, lexical-grammar, mode continuum, register	Identifying text and context relationships Exploring differences between speech and writing	Understanding principled metalanguage	Extending Knowledge about text and meaning
Story genres, meaning and practice, purpose and values, generic structure	Exploring a generic structure: the stages	Establishing shared understandings of story genres	
	Dipping into details: the phases		
Peer support, discussions, feedback, use of L1, reflection, focus on learning about language	Jointly refined understanding of metalanguage	Consolidating new knowledge	
	Focusing on language mastery		
Storytelling strategies, text selection, classroom management,	Interpreting stories through multimodality in storytelling, picture book, and Readers’ Theatre	Dealing with challenges of storytelling	Extending pedagogic practices
lesson sequence, classroom implications, curriculum and underpinning approach, assessment	Focusing on lesson sequences and building field knowledge	Managing challenges of pedagogic design	
sequencing, prompting, reconstructing a story, peer support, feedback	Collaborating in post-story sharing activities		

3.7.2 Classroom discourse analysis of Phase 3 data

The texts of classroom talk collected in Phase Three were examined to understand what teachers and students do and say in the recontextualisation of R2L pedagogy. The examination of teacher-student interactions is crucial for understanding pedagogic choices that teachers and students actually made in achieving pedagogic goals. To this end, classroom

discourse that indicated co-construction of language patterning of story genres was analysed using Rose's (2014, 2018) pedagogic discourse analysis that is underpinned by SFL theorisation of genre and register as discussed in Chapter 1. This approach to classroom discourse is designed to complement R2L pedagogy so is a useful way to investigate the classroom data.

Referring to Martin's (2009) description of genres as recurrent configuration of meanings, Rose (2014) distinguishes two types of pedagogic genres: knowledge genres and curriculum genres. The first are referred to as 'field constituting texts, through which institutional knowledge is acquired' (e.g. stories, explanations, etc.) (Rose, 2014, p. 3). The knowledge genres in this study, as elaborated in Chapter 1, focused on story genres particularly narratives—a text type representing the school knowledge EFL students in Indonesia need to learn. The latter, curriculum genres—the term coined by Christie (2002); refers to the classroom discourse through which knowledge is negotiated. The analysis of curriculum genres, which is the focus of this section, guided the examination of the teachers' redesigned pedagogy.

As with genre in general, Rose (2014) explains that a curriculum genre unfolds through one or more lesson stages. The R2L teaching and learning cycle, for example, comprises stages such as Preparing for Reading, Detailed Reading, and Sentence Making. The global structure of R2L, according to Rose (2014), actually forms a curriculum macro-genre unfolding through a sequence of lessons in which each of the lesson sequences is a distinct genre. Each of the curriculum genres such as Preparing for Reading can be expanded to levels of **lesson stages**. In the redesigned pedagogy of this study (see Figure 3.7), Preparing for Reading (relabelled as Oral Story Sharing) unfolds through Preparing for Storytelling, Modelling for Storytelling, Joint Retelling, and Performance. Each of these lesson stages can be broken down into smaller units of **learning activities**, each of which is composed of one or more **learning cycle**. This hierarchical organisation of curriculum genres were useful to inform the identification of lesson stages at the macro level designed and enacted by the participant teachers of the current study. To identify the intricate patterns of classroom exchanges at the micro level, Rose's (2014, 2018) pedagogic register systems were used.

Rose (2014, 2018) argues that the curriculum genre configures pedagogic registers construing the interactions between teachers and students in negotiating knowledge and values. This means that **knowledge** and **values** to be acquired by learners are shaped by

pedagogic register variables that include activities, modalities or resources, and relations between participants. Rose (2014) explains that **pedagogic activities** refer to unfolding sequences of learning activities through which learners acquire knowledge and skills.

Pedagogic modalities refer to multiple semiotic resources involved in teacher-learner exchanges as knowledge is being negotiated orally, written or online, and kinaesthetically.

Pedagogic relations refer to social relations enacted between teachers and learners, between creators of texts and learners, as well as relations between learners. The ways each of these dimensions informed the analysis of classroom discourse in this study are elaborated in the subsequent sections.

But first, as the study was situated in multilingual classrooms, particular attention was required to represent how different languages were used by the teacher and student participants. For example, English and Indonesian were used in the exchange (see Table 3.8), where a teacher introduced a new wording in English through a picture and a word card. This excerpt was taken from an instance of the Preparing for Storytelling stage. Here, the teacher's goal is to ensure students understand key wordings of the written text in preparation for storytelling.

Table 3.8 Example of an exchange with a gloss

No	Speakers	Text	Gloss
1	Teacher	<i>Ini gambar apa?</i>	<i>What is this?</i>
		(pointing at a picture of a man falling)	
2	Students	<i>Jatuh</i>	<i>Fall</i>
3	Teacher	Fell (pointing at a word card)	

In this table, the **text** selected from the transcripts is displayed in the third column from the left. When the **speakers**, e.g. teachers or students, use Indonesian language (the participants' national language) or Sundanese language (the participants' local dialect), a **gloss** is provided in the right column adjacent to the text. The non-English utterance and its gloss are written in *italic* font. The gloss is also presented when the teachers' English utterances need rephrasing to make the meaning clearer. To capture the visual actions in the exchange, verbal descriptions are presented in brackets (). We will return to this exchange when describing the analyses of pedagogic activities in Table 3.9, pedagogic relations in Table 3.10, and pedagogic modalities in Table 3.11.

Analysis of pedagogic activities

The analysis of pedagogic activities focuses on the kinds of knowledge and the structuring of lesson sequences through which the content is negotiated by teachers and students. Rose (2014) points out that knowledge being exchanged through a learning task may range from knowledge about language (e.g. generic structure of story genres) or knowledge about the field of the story such as a thing, person, place, time or activity. In the analysis of pedagogic activities, all kinds of knowledge under focus are termed **matter** (Rose, 2018).

As seen in section 1.5, Rose and Martin (2012) describe five phases of pedagogic activity: Prepare, Focus, Task, Evaluate, and Elaborate (see Figure 1.7). A learning **task** is the core of a learning cycle, completed only by the learners and usually **focused** and **evaluated** by a teacher. The three elements, Focus ^ Task ^ Evaluate, form a nuclear structure of the activity, which is also parallel with I-R-E exchange pattern typically found in most classroom discourse. Prepare and Elaborate phases are less common but critical in R2L pedagogy; teachers may **prepare** before or after the Focus (e.g. recognising meaning of a wording through a picture) and may **elaborate** before or after the Evaluation (e.g. showing the phonology and graphology of a wording).

In addition to the core phases of the learning cycle, Rose (2014, 2018) maps the system of CYCLE PHASES that provides further options for each phase as outlined in Figure 3.8 and in Appendix 8 for more delicate options. For example, Task types may involve students to **display** their knowledge by **identifying** an item from a text or **proposing** an idea from their knowledge. The task may also involve students to **receive** knowledge verbally or visually. Options for teachers to evaluate may involve **affirm** or **reject** the students' display of knowledge.

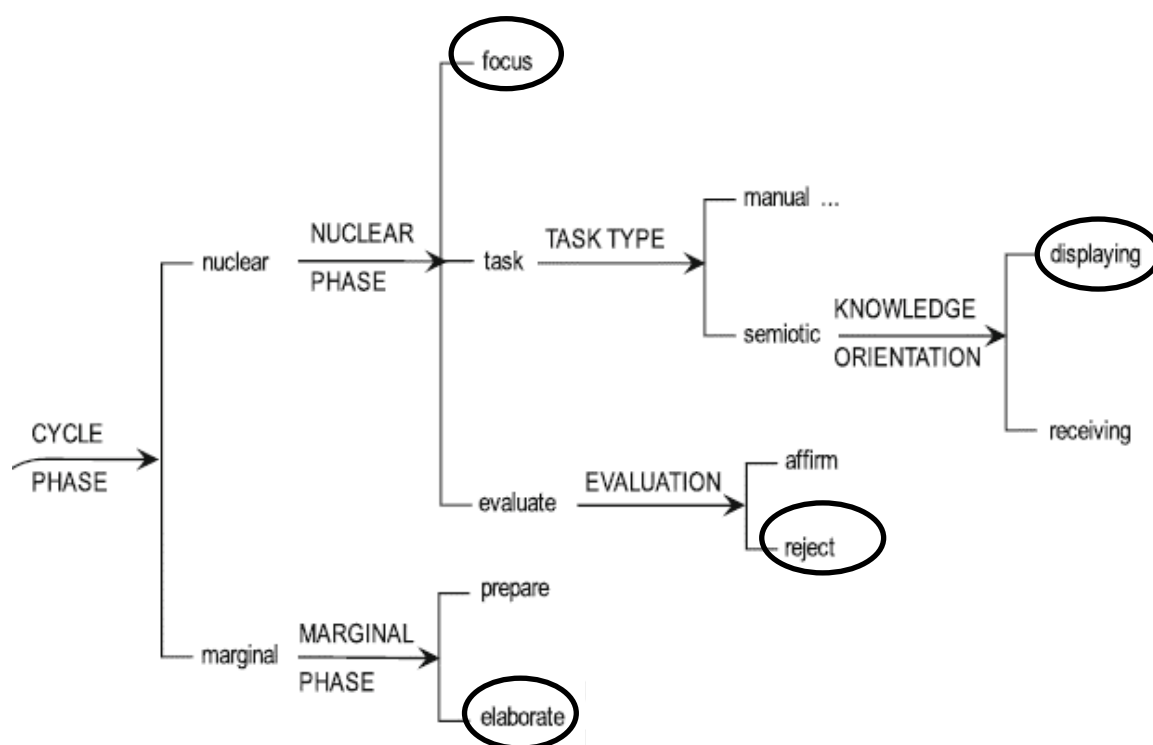


Figure 3.8 Rose's (2018) system of cycle phases

An example of pedagogic activity analysis is presented in Table 3.9, a task in which the teacher's goal is for students to learn the English word for 'fell'. The teacher used a picture of a man who is about to fall and a word card. (Options for cycle phases chosen in the excerpt are circled in the system in Figure 3.8).

Table 3.9 On pedagogic activities: learning phases and the nature of knowledge

Speakers	Text	Gloss	Pedagogic activity	
			Phase	Matter
Teacher	<i>Ini gambar apa?</i>	<i>What is this?</i>	focus	action
(pointing at a picture of a man falling)				
Students	<i>Jatuh</i>	<i>Fall</i>	display: identify	
Teacher	Fell (pointing at a word card)		reject elaborate	spelling

Here, the nature of task was **focused** by the teacher through a question (*what is this?*) about the picture in Indonesian language. The students completed the task by **identifying** an action from the picture also using Indonesian language (*jatuh*). In this exchange, the students' response was glossed '*fall*' as it is a base form that represents the tense-less verb in

Indonesian. The students' response was **rejected** by the teacher gently by withdrawing approval. She then **elaborated** the response by recasting '*jatuh*' into the English past-form verb 'fell' and showing the orthography of the wording.

Analysis of this brief text shows how the teacher built on students' existing knowledge to activate knowledge about a new wording in English. The pedagogic option she took up in the elaboration phase might have been extended to the verb's past tense form. However, connecting 'fell' to its spelling was considered sufficient to her purpose here, which was Preparing for Storytelling, by developing students' understandings of key wordings in a story. The subsequent section describes how pedagogic modalities offer insights into different resources for making meaning.

Analysis of pedagogic modalities

The analysis of pedagogic modalities is concerned with sources for bringing meanings into classroom discourse (Rose, 2014, 2018). Pedagogic modalities constitute the mode of communication in the teaching and learning, which involves *sources* and *sourcing* of *meanings*. **Sources** of meaning in the discourse can be **spoken** or **discussion** (e.g. individual knowledge or shared knowledge from prior lesson), **recorded** (e.g. texts, images), or phenomena in the **environment** (e.g. thing, person, place) (Rose, 2018). **Sourcing** refers to the means by which meanings are brought into the classroom talk. This may be realised by a teacher **pointing** to an image or by a student **inferring** from a picture. Basic options for sources of meanings (Rose, 2014, p. 20) is mapped out in Figure 3.9 and in Appendix 8 for more detailed options.

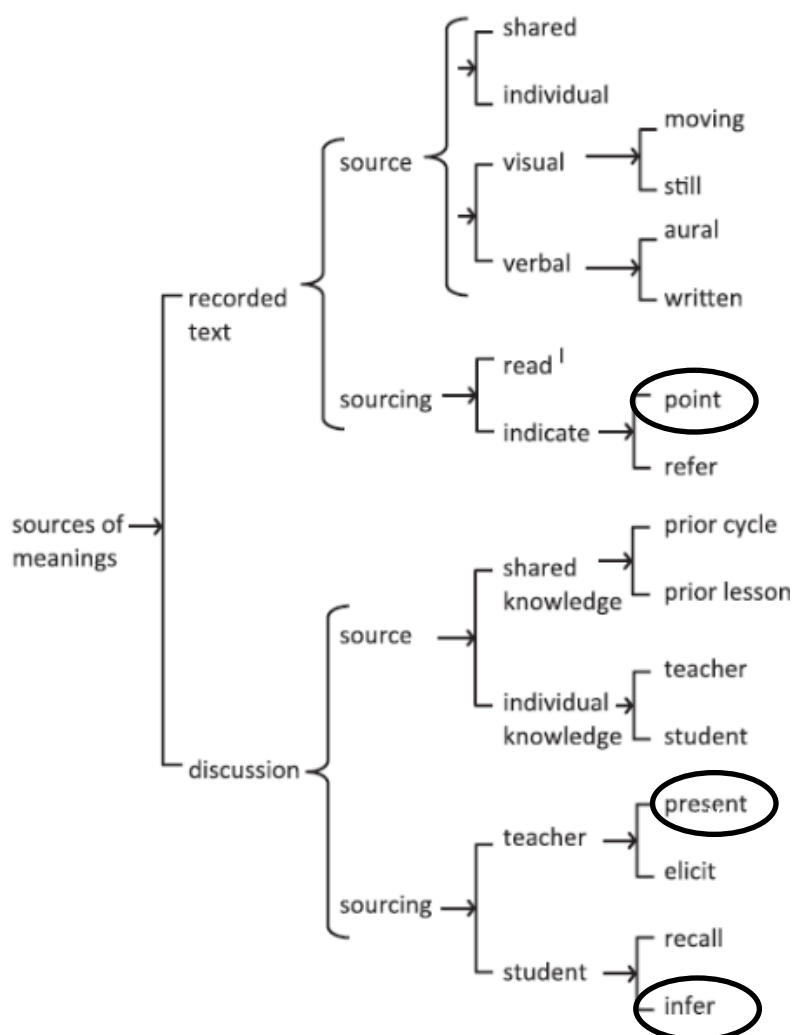


Figure 3.9 Options for sources of meanings (Rose, 2014)

To give a sense of how the analysis of pedagogic modalities unfolds; an example is presented in Table 3.10.

Table 3.10 On pedagogic modalities: bringing meanings into the discourse

speakers	Text	Gloss	Pedagogic modalities	
			Sourcing	Sources
Teacher	<i>Ini gambar apa?</i> (pointing at a picture of a man falling)	<i>What is this?</i>	point	image
Students	<i>Jatuh</i>	<i>Fall</i>	infer	image
Teacher	Fell (pointing at a word card)		present point	teacher's knowledge word card

The modalities in this exchange involved recorded sources in the form of **a picture** and **a word card**. These sources in combination with spoken sources, i.e. **teacher's knowledge**, enabled the students to activate their understanding of a wording in English. Initially, the meaning was brought into the discourse by the teacher **pointing** to the picture of a man falling. The action depicted in the picture was **inferred** by the students and identified as '*jatuh*' (*fall*). The students' response, despite using Indonesian language, indicated that they grasped the intended meaning and therefore the teacher did not explicitly reject. Instead, building on the students' current understanding, the teacher brought a new wording in English by **presenting** or recasting '*jatuh*' as 'fell' and **pointing** to the graphology of the wording through visual support. This analysis suggests that to effectively bring a particular meaning into EFL learners' repertoires can require the use of different semiotic sources and sourcing. The analysis also suggests that approaching a classroom exchange from pedagogic modalities offers a systematic way of examining how 'message abundancy' (Hammond & Gibbons, 2005)—bringing new meanings in different ways—contributes to EFL pedagogy.

Analysis of pedagogic relations

The analysis of pedagogic relations focuses on how the acquisition of competence is negotiated in exchanges between teachers and learners. Rose (2018) argues that within these pedagogic relations, teachers and learners will negotiate different roles for different purposes and for different types of exchanges. In terms of oral language, teacher and learners will negotiate (Martin, 1992) either a primary or a secondary role and the exchanges between those roles will relate either action or knowledge.

Drawing on the system of NEGOTIATION (Martin, 1992), Rose (2014) outlines options for the exchanges as follows. The **action** exchange is performed by person in the primary role, they are the **primary actor (A1)** and the **knowledge** exchange is provided by the **primary knower (K1)**. The person in the secondary role, the **secondary actor (A2)** may demand or be offered the action while the **secondary knower (K2)** may demand or receive the knowledge. Nevertheless, the primary role may be delayed when A1 or K1 initiates by anticipating a secondary role; the **initiating role** is labelled **dA1** or **dK1**, for example:

Teacher: dK1 What is marching in Indonesian?
 Students: K2 *berbaris*
 Teacher: K1 Correct.
 Teacher: A2 Now, you march like the penguins.
 Students: A1 (mime the action of marching)
 Student 1: dA1 May I march next to her?
 Teacher: A2 Yes, you may
 Student 1: A1 (marches next to a girl)

The teacher, as illustrated in the excerpt, delays her role as primary knower by checking students' understanding of the intended meaning. Although the students display their knowledge, they are the secondary knowers because the teacher has the final authority to evaluate the students' display of knowledge. Rose (2018) highlights that teachers' institutional authority in evaluating learners' knowledge, directing their actions and presenting knowledge shows the asymmetric authority inherent in pedagogic relations. Analysis of pedagogic relations is, therefore, crucial for providing insights into the degree of students' participation in the classroom talk. This leads to the elaboration of the intricate structuring of pedagogic relations, as follows.

Alongside the negotiation of roles, Rose (2018) proposes the structuring of pedagogic relations that involves two simultaneous systems of *acts* (Figure 3.10) and *interacts* (Figure 3.11). Rose (2018) distinguishes **acts** into *behavioural*—directly observable, and *conscious*—inferred from what interactants say and do. Types of **behavioural acts** may include learners' knowledge **display** or other verbal and physical **behaviours**, teachers' **evaluations**, and teaching and learning **activities**. Options in **conscious acts** include *perceptive* (e.g. **perception, attention**), *cognitive* (e.g. **knowledge, reasoning**), and *affective* (e.g. **attitude, engagement**).

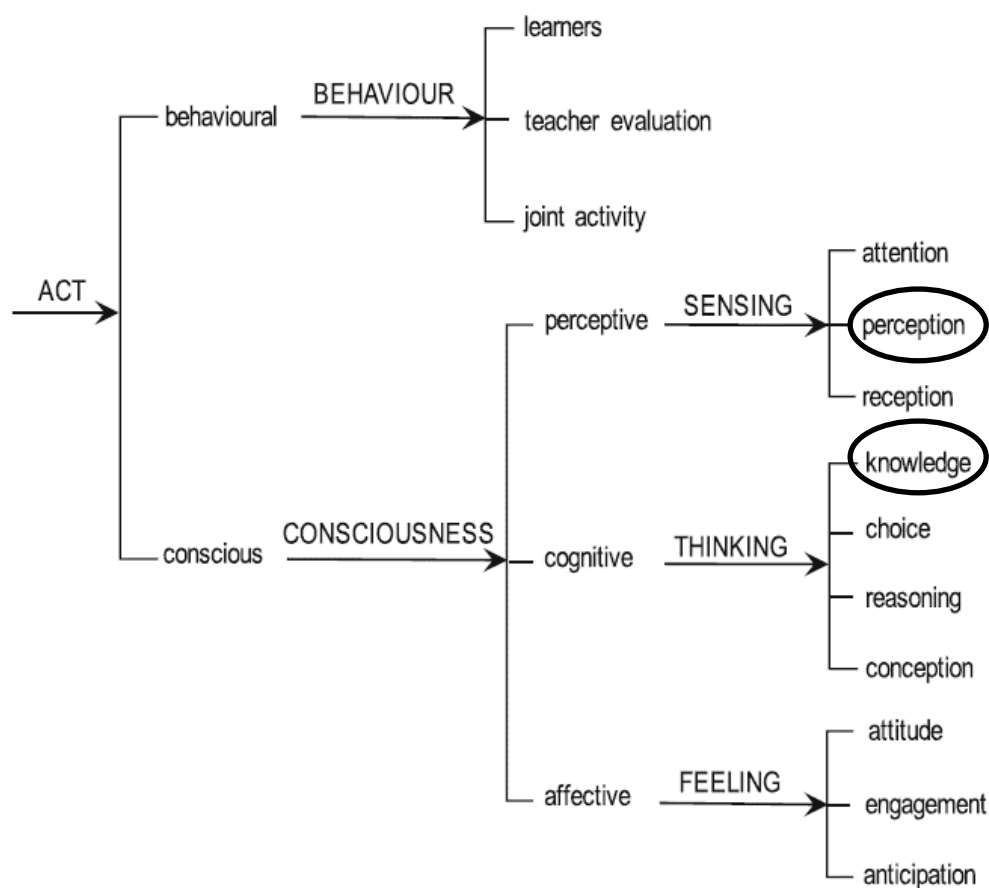


Figure 3.10 Act system (Rose, 2018)

These acts are exchanged by **interacts** such as **displaying** knowledge, **inviting** attention, and **modelling** knowledge. Rose (2018) notes that in terms of knowledge exchange approving and modelling are options for teachers to interact, while inviting and displaying are learners' options. Different options are available for learners and teachers and may be co-selected in various combinations; more options in the systems of Act and Interact are presented in Appendix 8.

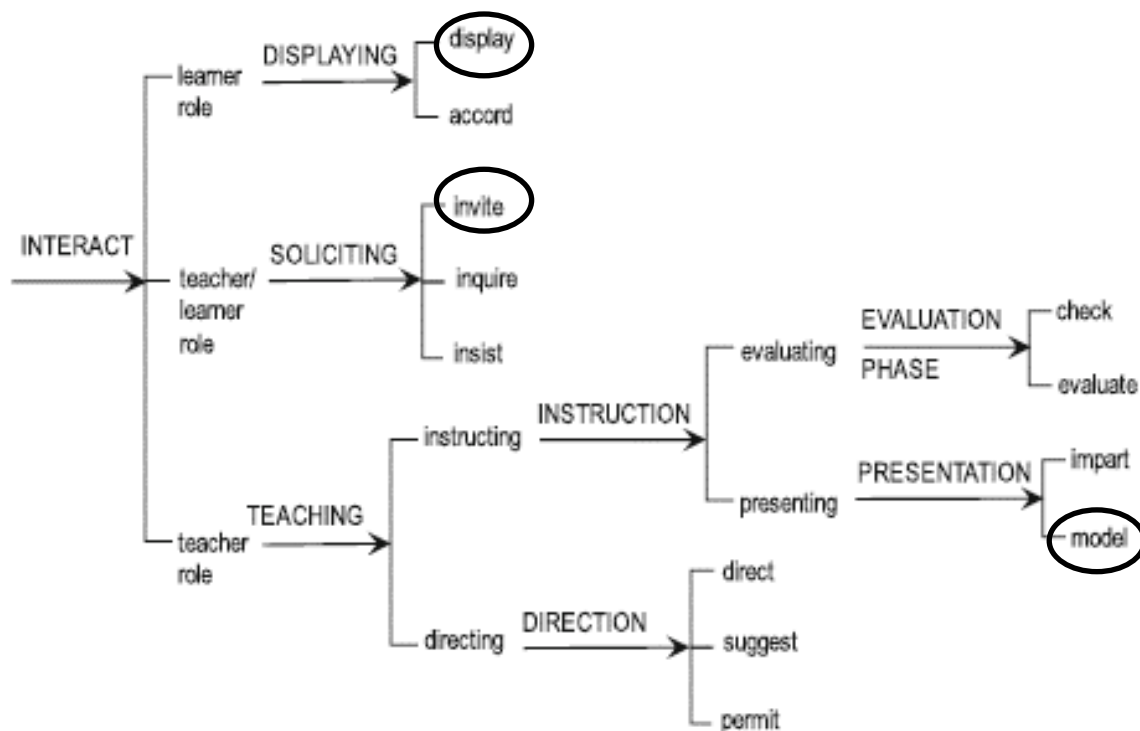


Figure 3.11 Interact system (Rose, 2018)

To illustrate the variable relations between pedagogic exchange roles and the systems of acts and interacts, Table 3.11 presents the analysis of the exchange taken from the Preparing for Storytelling stage that focuses on studying a new key wording.

Table 3.11 On pedagogic relations: roles and types of negotiation

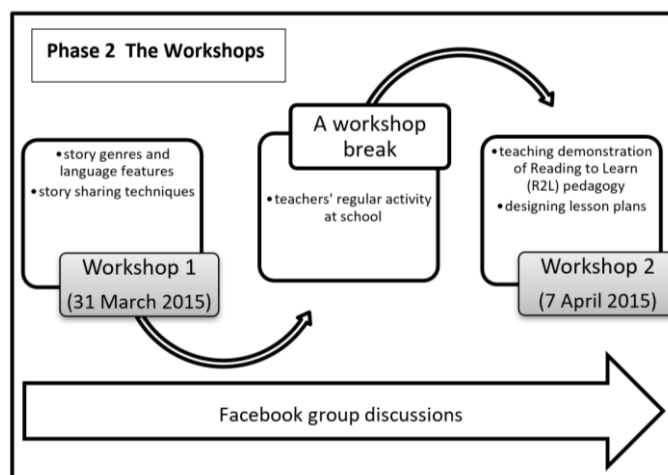
speakers	Text	Gloss	Pedagogic relations		
			roles	Interact	Act
Teacher	<i>Ini gambar apa?</i> (pointing at a picture of a man falling)	<i>What is this?</i>	dK1	invite	perception
Students	<i>Jatuh</i>	<i>Fall</i>	K2	display	knowledge
Teacher	Fell (pointing at a word card)		K1	model	Knowledge

The exchange shows typical discourse patterns occurring in a classroom where the teacher enacted her role as a primary knower who delayed the information (**dK1**) through a question. Along with the question, the teacher's gesture pointing at a picture **invited** students' **perception** in making sense of what is happening depicted in the picture. The students enacting the secondary knower (**K2**) **displayed** the **knowledge** as demanded. The teacher as the primary knower (**K1**), who had the authority to evaluate, affirmed the students' response and elaborated it by **modelling** how to say and write the new wording.

The analysis suggests that the exchange construes a more intricate classroom conversation than a teacher simply presenting and evaluating knowledge. Particularly, linguistic realisations used by the teacher in the evaluation suggest that the teacher avoided overt rejection, perhaps, to keep students' positive engagement to the lesson. Instead, she appeared to have chosen this move as an opportunity to extend students' knowledge. In sum, at the level of pedagogic relations, the analysis of classroom discourse offers useful tools for this current study to unravel the intricacies of asymmetrical authority shared between teacher and students and the features of relationships between teachers and students that fostered learning.

To conclude, this chapter has provided an overview how an action-oriented qualitative case study was chosen to investigate the research questions of this study. A detailed description of the research context and ethical procedures in selecting and interacting with participants were presented. Data collected from three major sources included transcriptions of teachers' professional learning dialogue in the workshop and exchanges between teachers and students in the classroom practices, Facebook group discussions, and students' sample texts. The analysis framework involved thematic analysis of teachers' learning experiences in the workshop, pedagogic discourse analysis for classroom practices, and linguistic analysis for students' sample texts. These analytical tools enabled the study to investigate the redesigned R2L model and the associated professional learning program as well as the impact of teachers' professional learning on students' English writing. The next chapter will describe how the teachers' learning experiences in the workshop and Facebook group discussions enabled them to extend their linguistic subject knowledge and their pedagogic practices.

Chapter 4 The Professional Learning Program



As pointed out in Chapter 3, the study comprised three phases. Phase 1 aimed to identify context setting to assist with the alignment between the design and delivery of the professional learning workshops and the participant teachers' current needs. Phase 2 focused on the collection of data related to the workshops and Phase 3 on classroom practices.

This chapter reports findings from Phase 2 of the study, that is, the professional learning program that provided participant teachers with formal learning sessions in two-day workshops and that established ongoing Facebook group discussions. The aim of the professional learning program was to support teachers in developing their knowledge about language patterning of story genres, and the use of storytelling and R2L methodology as a pedagogical approach.

As alluded to in Chapter 3, each phase of the research involved different numbers of participants. Phase 2, the workshops, involved fifteen English language teachers: eight teachers of the study participants and seven non-participant teachers. Although the additional teachers' involvement in the workshop contributed to the dynamic of teachers' learning experiences, their participation was not included or documented in the study. In this chapter, the teachers participating in the workshops are coded as 'T' and numbered (e.g. T1, T2, etc.) and their participation in the workshops as 'W1' for workshop day one and 'W2' for day two, and Facebook as 'FB' and dated (e.g. FB4/2).

The chapter addresses the first research sub-question:

How can linguistically principled, contextually relevant professional learning develop English language teachers' knowledge about story genres and their pedagogical applications?

Data collected through transcripts of teachers' professional dialogue in the workshop and in the Facebook discussions were analysed using a thematic analysis. The themes and their sub-categories generated from the teachers' dialogue are the focus of the chapter and, thus, used as the structure for the presentation of the findings, as follows.

- Extending knowledge about text and meaning
 - Understanding principled metalanguage
 - Establishing shared understanding of story genres
 - Consolidating new linguistic subject knowledge
- Extending pedagogic practices
 - Dealing with challenges of story sharing activities
 - Managing the challenges of pedagogic design

Each of the themes is reported in detail, using the data from the study to illustrate and explicate the themes. The findings are linked, where appropriate, to the existing literature and are supported by the excerpts from the workshop and Facebook discussions. Finally, implications for professional learning are presented to conclude the chapter.

4.1 Extending Knowledge about Text and Meaning

Results of the thematic analysis revealed that as a result of the professional learning program, the participants extended their knowledge about language as a resource for meaning making and narrative genres. The categories analysed within the theme indicated the participants' learning experiences with respect to (a) developing a shared linguistically oriented metalanguage, (b) establishing shared understandings of story genres, and (c) consolidating new linguistic subject knowledge.

4.1.1 Developing a shared linguistically oriented metalanguage

Noticeable in the teachers' dialogue was their collaborative knowledge building with respect to the metalanguage around constructs of *text and context* and *speech and writing*.

The text and context relationship

Understanding the iterative relationships between text and context is key to grasping the approach to language in the professional learning model developed in the study. To help the participants gain control over concepts, register variables were introduced through the examination of three photographs showing different forms of shopping: market shopping, supermarket, and online shopping (Figure 4.1). For each photograph, the teachers identified *the purpose of the interaction, the topic, the relationship between the speakers, and the channel of communication*. These were the terms initially introduced to the teachers and would later be replaced by *Field, Tenor, and Mode*.




TASK 1	
Identify the context of each situation in the pictures.	
	<div>Purpose:</div> <div>Topic:</div> <div>Relationships of speakers:</div> <div>Channel of communication:</div>
	<div>Purpose:</div> <div>Topic:</div> <div>Relationships of speakers:</div> <div>Channel of communication:</div>
	<div>Purpose:</div> <div>Topic:</div> <div>Relationships of speakers:</div> <div>Channel of communication:</div>

Figure 4.1 Task samples introducing text-context relationship

Because the nature of field (shopping) was similar across the texts, the teachers could notice the other two variables of tenor and mode more clearly. One teacher pointed out that in terms of tenor, the relationships between the speakers in traditional and modern markets were close in distance but different in affection: *'we talk more in traditional market to bargain the price.*

Sometimes we joke too’ (W1-T1). Two other teachers added that in a supermarket the conversation tended to be scripted: *‘I guess, it was more of marketing standard to greet the customers,’* (W1-T2) and *‘limited only to say the price or any specials they offer’* (W1-T3). When discussing the online shopping, the teachers quickly identified the difference in the mode of communication: *‘we cannot interact closely with the website designer; it’s not face-to-face’* (W1-T4). Despite her doubt, another teacher noticed the continuum between spoken and written in online chatting: *‘but sometimes we can use chatting platform. So, it is spoken but it is written?’* (W1-T5). Such comments indicate something of how teachers came to understand the simultaneous relationships of the register variables and of the nature of spoken and written modes as well as online language use.

As the teachers explored other texts from across the mode continuum, they became more aware that the nature of texts was also defined by their purpose. In a discussion where the teachers were invited to examine the use of language in connection with their own Facebook posts, two groups of teachers held different views of categorising the posts as spoken or written. In the absence of face-to-face cues, one group of teachers considered *‘posts and comments in Facebook to be more written like’* (W1-T4). However, the other categorised it as spoken because of its iconic resemblance of speaking, such as the use of *‘gk...gk...gk... to animate our laughter’* (W1-T1). This learning incident was subsequently used to draw the teachers’ attention to the other register variable, that is, tenor or the audience. In addition, the concept of genre was explored when discussing the purpose of Facebook interactions.

In the second day workshop, the participating teachers reviewed some texts used in the previous tasks. The analysis of this activity showed teachers applying their new learning by being able to show the simultaneous way that the register elements shape a text, as captured in the following excerpt.

Of course the ways we speak in the market and in Asia Africa Conference are different because the topic is different. (W2-T2)

The teachers realised that they could not see one register variable without others being played simultaneously depending on the purpose of communication.

Although the teachers had more experience and understanding of the concept, they preferred using terms that sounded more familiar than the use of formal register terms. Hence, topic, relationships, and channel/mode remained in use. Of the three variables, ‘mode’ emerged as a topic of conversation several times. Analysis of the teachers’ dialogue revealed the teachers’

negotiation of whether to keep the term ‘mode’ or substitute it with ‘channel’. A number of teachers perceived the term ‘channel’ representing several ways of communicating as it was used for ‘*TV channel*’ (W2-T2). On the other hand, there was one teacher who preferred to retain the term ‘mode’ because its sounds had the closest equivalences to an Indonesia word ‘*moda*’: ‘*it is like ‘mode’ in transport mode, isn’t it?*’ (W2-T1). Here, the teachers’ attempt to make sense the new technical term, mode, to their ‘everyday’ knowledge did not really help them to grasp the meaning of the term. However, such a collaborative construction of complex topics according to Popp and Goldman (2016) is an indicator of knowledge building in teachers’ professional learning.

Differences between speech and writing

Understanding the linguistic features that characterise spoken and written modes plays a central role in the narrative teaching conducted in this study. Analysis of the teachers’ comments as they examined a wide range of texts showed that the teachers readily recognised the resources featured in the spoken language but took longer to discuss the texts that sat in the middle of the continuum. In turn, this discussion appeared to promote deeper understanding of the written features.

Moving from texts with general topics, the teachers were invited to examine two instances of a children’s story about Goliath realised in different modes. In the workshop, these instances were presented as written text (Figure 4.2) to draw the teachers’ attention to the different linguistic choices. When invited to identify whether the texts were spoken or written based on their linguistic features, the teachers immediately recognised features of face-to-face interactions in the oral mode (Text 1) such as a checking move ‘alright’ (W1-T2) and a repetition ‘this...is really... really..’ (W1-T1). Following the textual analysis, Text 1 was read aloud by two teachers to foreground the spoken features identified from the text. These teachers added the multimodal elements of facial expressions and gestures to clarify the description of Goliath as a mean giant (W1-T1, T2).

As oral language is typically embedded in interactions, the features of spoken text were more apparent for the participant teachers. The teachers’ identification of ‘a checking move’ and use of nonverbal language indicated their awareness that interactants in oral interaction are not distanced in time and space. They also understood that ‘repetition’ is most likely to occur in the spoken end of the continuum because language is used spontaneously, where speakers are without the opportunity to edit or to order what to say (Derewianka, 2014).

Spoken or written?

Text 1

This story is about two guys
alright **okay**. So now **this** one guy
 he's like huge he's **really really**
 big **alright**.

And then there's a guy over here
 and he's a little smaller **alright**

And now this guy **over here** he
 was Goliath and he was so big,
 and in fact he was 9 feet tall

How huge is 9 feet? That is so
 big. He was also mean. So
 everybody **show me** your mean
 face. **Meaner!**

<https://www.youtube.com/watch?v=xVaLbnGKrZ8>

Text 2

The Philistines had many giants
 living in their land. One of the
 strongest and biggest giants was
 named Goliath. He was over nine
 feet tall, which is taller than any
 person recorded in the Guinness
 Book of World Records. He
 would've had to bend way down
 to get through a regular door.

http://www.dltk-bible.com/cv/david_and_goliath.htm

Figure 4.2 Closer examination of language

In contrast to the straightforward identification of the spoken texts, the teachers required support to examining textual evidence that was accounted for a written text (Text 2). Only Teacher 1 responded to this task based on her tacit knowledge as indicated from her unfinished sentence: *'text 2 is formal right? Um, the flow... felt...'* (W1-T1). It seemed that the teachers did not have enough tools to bring their linguistic knowledge into their consciousness. The grammar of written-like language was not as apparent to the teachers as the grammatical features of oral language; for example, they did not notice the lack of contraction and dense noun groups.

To help the participant teachers notice the contrast between the two texts, the nominal groups were explored. The teachers were invited to focus on the written text where a complex group, such as 'one of the strongest and biggest giants' was used. But, in the spoken one a simple wording such as 'big' supported with gestures was emphasised. As a result, Teacher 1 articulated her improved understanding by relating linguistic choices deployed in the texts to their intended audience (tenor).

Ah yes, the comparative degree! Now I quite understand. It has to do with the relationship between the storyteller and the children. Merely saying 9 feet tall could not be enough. Children might need more support to visualise how huge 9 feet tall is. (W1-T1)

Teacher 1 now understood that the amount of information given was also influenced by the audience. It was evident from the way she linked her existing grammatical knowledge (i.e. comparative degree), to tenor, a new linguistic construct she learned in the workshop.

According to Timperley et al. (2007), teachers' ability in linking their existing knowledge to new information is a necessary part of teacher learning that potentially changes their practice.

In terms of content knowledge, this finding also shows that initially Teacher 1 was confident in using a grammatical label but not knowing how it contributes to meaning. Such knowledge is what Macken-Horarik (2011) refers to as fragmented knowledge of grammar; that is, teachers know how to label a language item but do not have a coherent map of language as a whole. Macken-Horarik (2011) further explains that to help teachers see the link between linguistic resources and goals of the language use, they need not only to know the linguistic content but also to have opportunities to apply what they know. In this study, examining two versions of texts provided the participant teachers with professional learning experiences that assisted them to link their knowledge about language to its application in language use.

In the workshop, for example, the use of nominal group in the spoken and written texts was further examined in relation to the development of Theme of the text. As the written version consistently presented the nominal group referring to Goliath as the Theme of most of the clauses, the teachers came to understand that the organisation of the ideas was clear. For example, Teacher 1 demonstrated her growing consciousness about consistent Theme in a written text: *'I think, we've all been trapped in the comparatives and constantly ignored Goliath!'* (W1-T1). She reflected on her experience focusing heavily on grammatical aspect rather than treating the text as a whole. It never occurred to her before that she could resort to the organisation of Theme to help her students learn a text. This analysis suggests the importance of involving teachers in professional learning experiences that help them develop understanding of language as a whole and how to deploy it in English language teaching.

In a Facebook discussion, this teacher's more refined understanding was captured where she responded to a post summing up the differences between speech and writing.

If we don't use direct channel, such as communication in a virtual world or books, it means the language we use is more written. A written story will require a more detailed description of a person or objects compared to stories written with pictures. (FB4/2, T1).

Here, the teacher demonstrated her understanding about linguistic choices from the perspective of mode, gradually moving away from the use of tacit knowledge to being more linguistically aware when evaluating a text. Teacher 1's gradually-built understanding indicates that her involvement in a textual analysis and in guided discussions of specific linguistic resources helped bring her tacit knowledge to greater consciousness. This observation resonates with Macken-Horarik's (2011) argument that when teachers understand

the relationships between language form and the purposes for using language, they are better placed to make this more explicit to their students.

4.1.2 Establishing shared understandings of story genres

Establishing a shared definition of narrative and recount genres was important in the project with its emphasis on storytelling because it would allow the teachers to deconstruct a text more effectively. Coming to a better shared understanding of story genres happened over the course of time both in the workshops and the Facebook dialogue. The sub-categories, emerging from the thematic analysis related to *generic structure, stages and phases of narrative texts* reflected teachers' developing and deepening understandings of story genres.

Exploring a generic structure: the stages

Despite the participating teachers' familiarity with both narrative and recount genres, they still needed to have a more nuanced understanding of story genres. The teachers reported difficulty in differentiating between instances of narrative and recount genres and struggled to look for some 'big' markers to distinguish narratives and recounts. A number of participants found that relying on a few markers (e.g. time signals, use of pronouns) to distinguish the story genres was problematic. This appeared to be a particular issue for some teachers as captured in the following excerpts.

I thought it would be clear enough for my students when I told them that once upon a time is for narrative and mention of the year for recount. Apart from that, I also told them that the use of 'she' and 'I' can also help them identify whether a text is narrative or recount. (W2-T6)

So, even though it is quite easy to tell my students that narrative contains imaginative story because its purpose is to entertain and that recount is real because it tells somebody's experience. But I feel I need more boundaries to see the two texts more clearly. (W2-T2)

These comments indicated that the observable markers that they had recognised did not provide sufficient features for them to help their students identify the narrative and recount instances. Hence, Teacher 2 suggested that a more powerful tool was required to help them clarify: *'so we'd just like to have a clear explanation that can help us see the difference so that we can confidently tell our students the features'* (W2-T2). This teacher, like many

others, indicated her desire to advance her understanding of the theory so that the pedagogy was improved.

The teachers' understandings of narrative as 'imaginative' and recount as 'personal experience' texts were extended by re-examining the social purpose of story genres and their distinctive stages. In the workshop, a map of story genres (Rose & Martin, 2012) was presented as a reference (Figure 4.3). The map enabled the teachers to reconstruct their understanding of narrative and recount genres as a story family that could present both fictional and non-fictional experiences and that variation in staging was a key difference.

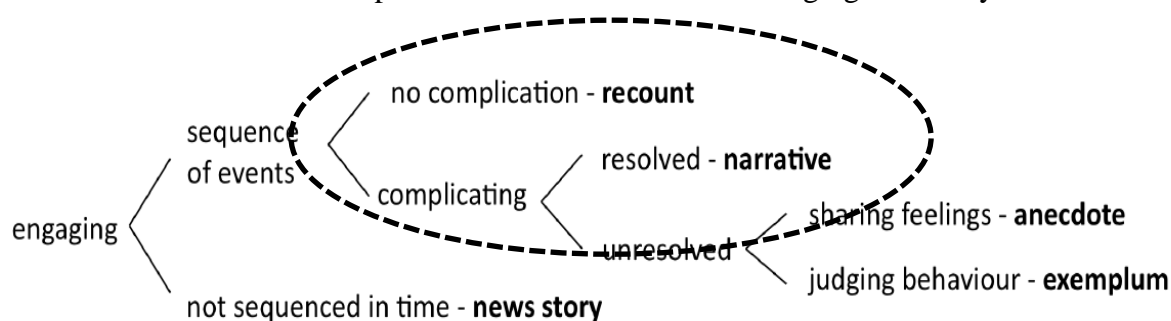


Figure 4.3 Story genres (Rose & Martin, 2012)

In a discussion that followed the presentation of story genres, Teacher 1 modified her understanding of a story family: *'story is not only literary works but also in daily life; it means narrative can also happen in real life as long as there is a conflict on it'* (W2-T1). As narrative and recount genres counted for whether a story was imaginative or not, Teacher 2 felt that this new understanding needed refinement by including the expectancy of events in the texts.

Can I say that the generic structure for recount consists of a series of events which are straightforward without any disturbances? So, recount has a series of expected events, but, in narrative, complication is a must (W2-T2).

Although Teacher 2 demonstrated her growing understanding of features that characterised story genres, she also expressed her problem in relating an instance to its relevant stage in the text.

When there is a conflict and resolution so it is narrative. Suppose, in my last holiday in Pangandaran beach, my boat tipped over, which means THAT is the problem, right? So that's my experience but it's a narrative...um... or... recount? (W2-T2).

Here, what Teacher 2 identified was a distinct feature of an anecdote but we did not look into that label further as it was not part of the teaching content. Yet, perhaps this group of teachers was prepared for learning about finer distinction because the problem of text identification was also felt by other participants in the workshop. The teachers' hesitation in determining a text type suggested that more guidance was needed when it came to deconstructing a text. This analysis points to the importance of guidance in assisting teachers to engage with the complexities of theory (Popp & Goldman, 2016; Selkrig & Keamy, 2015).

The teachers' understanding of story genres was then refined through their involvement in deconstructing a wide range of texts using functional labels. The texts being examined ranged from stories with explicit features such as orthodox time signals for narratives to those with more subtle differences that required a closer analysis of the stages. Particularly for the latter instance, the teacher participants were also encouraged to examine a recount text that was posted in the Facebook group. For example, three teachers engaged in a thread of discussion that happened over three days where they read, responded, and reflected. With some time for reflection after the workshop, they were able to consolidate their understanding. This discussion was transcribed verbatim and the parts written in Indonesian language were translated and italicised, as captured in Table 4.1.

Table 4.1 Discussions of text identification in Facebook

Post <i>April 10, 2015</i> <i>Ika</i>	1	<i>Dear teachers. I found an example that hopefully can help us to better understand</i>
	2	<i>the differences between recount and narrative. Drop your comment on the</i>
	3	<i>following example:</i>
	4	<i>So away we went and she bought the dog and brought it home. Anyhow, it died</i>
	5	<i>and we lost it. So then we tried to buy another one.</i>
	6	<i>Well, it is not easy to buy a new one with the same type.</i>
Comments <i>Teacher 3</i>	7	<i>I think it belongs to a recount text since the conflict is just one part of the events.</i>
	8	<i>The conflict is not elaborated and the story keeps going to tell the next event.</i>
Post <i>April 12, 2015</i> <i>Teacher 2</i>	9	<i>So away we went and she bought the dog and brought it home. Anyhow, it died</i>
	10	<i>and we lost it... (complication)</i>
	11	<i>So then we tried to buy another one... (resolution)</i>
	12	<i>Well, it is not easy to buy a new one with the same type. (reorientation)</i>
	13	<i>Is it recount or narrative? > IT'S NARRATIVE</i>
Comments <i>Teacher 1</i>	14	<i>I think so</i>
<i>Ika</i>	15	<i>In this text, we can predict that this might be categorised as a narrative as it might</i>
	16	<i>contain a complication stage. As I put only one part of the text, it will invite</i>
	17	<i>many interpretations. But from the original text, it was a recount of the character</i>
	18	<i>telling his experience of buying a dog.</i>
<i>Teacher 1</i>	19	<i>So recount is about experience? I see Now it's clear for me how I assess my</i>
	20	<i>students' recount text. Last week some students told their friends their experience</i>
	21	<i>on holiday a week before. Some of them told their friends how miserable it was</i>
	22	<i>when they ran out of fuel. Some said they felt sorry for their friends who got a</i>
	23	<i>wrong direction when they climbed up a hill.</i>
<i>Ika</i>	24	<i>Yes Ibu, in that case I guess the main purpose of telling the story is to share their</i>
	25	<i>experience on how they spent their holiday. In their holiday, I believe, there was</i>
	26	<i>a happy or sad or bad moments. They might mention those moments. In a</i>
	27	<i>recount, those unexpected moments are not exploited especially how the</i>
	28	<i>participants deal with the moments. They tend to mention the moments as part of</i>
	29	<i>the experience. In a narrative, however, the unexpected moments become the</i>
	30	<i>main purpose of telling the stories.</i>
	31	<i>Got the key words! In recount text 'those unexpected moments are not exploited'</i>
<i>Teacher 1</i>	32	<i>but in narrative text 'the unexpected moments become the main purpose'. Thanks</i>
	33	<i>for the clarification.</i>

The discussions started with my post that invited the participant teachers to identify whether a story (lines 4-6) was a narrative or recount. A teacher (Teacher 3) responded that the story was a recount by highlighting a feature that differentiates a narrative from a recount: narratives feature conflict that is fully explored; recounts do not (lines 7-8). Her direct comment on my post demonstrated her knowledge and confidence in providing justification of her analysis. Two days later, another teacher (Teacher 2) responded that the story was a narrative, which was posted as a new thread of discussion instead of continuing the earlier conversation. Putting her analysis as the new thread (lines 9-13) seemed to move her away from comment she did not agree with. In line 13, this teacher labelled the text as a narrative based on the fact that the story contained a problem. Within the same thread, another teacher (Teacher 1) joined the conversation and indicated her agreement that the story was a narrative (line 14). At this point, I joined the conversation and foregrounded a closer examination of a disrupted event and the ways the main characters dealt with them (lines 26-32). It was the exploitation of the expectedness (lines 33-34) that appeared to be taken by the teacher as a noticeable feature to differentiate a narrative from a recount.

The teachers' online discussion enabled metalinguistic talk to be extended beyond the workshop. It created more opportunities for understandings of genre theory to be made more precise and shared. The asynchronous nature of the online discussion seems to be useful for moving the teachers along in their own understanding because they do get the time to reflect and think about it. In addition, even though not all teachers were involved directly in a thread of discussion, other 'silent' teachers were still able to read and learn from the interactions in their own time.

This finding suggests that the flexibility about when to start or to respond to a conversation thread allowed the teacher participants to avoid conflict and to argue with others politely. This is in contradiction to the findings of what Pimmer et al. (2012) who found that typical features in Facebook such as one interaction per thread and the 'convivial' associations of this media were reported undesirable as learning tools because they did not foster productive disagreement. However, creating a new thread of interaction, as Teacher 2 did, seemed to generate discussion that allowed differing opinions but remained friendly. As such, the use of online discussions as an additional learning platform in this study provided the participants with a non-threatening environment for negotiating different opinions. According to Nelson, Deuel, Slavit, and Kennedy (2010, p. 176), engaging in a safe learning environment is important for deep conversation to occur in a collaborative professional learning group.

Dipping into details: the phases

Another important aspect of understanding how narrative texts operate the element of phase or variable segments in each generic stage (Martin & Rose, 2008). In the first workshop, the participant teachers were introduced to typical story phases such as setting, description, problem, reaction, reflection, and solution. To foreground that these phases allow a storyteller to develop the events and engage with audience more intensely, the teachers were invited to examine longer and shorter versions of a story about Shantenu Raaje from the Indian epic, *Mahabharata* (Appendix 11). The versions contain similar stages but differ in terms of phases. The shorter version unfolds through the main events that briefly describe how King Shantenu falls in love with a woman, who then leaves him and throws all their children to a river, and makes the King sad. In the longer version, such events are slowed down by phases that describe the development of problems and exploration of the King's reactions to the cumulative problems (Martin & Rose, 2008).

In the workshop, after reading the two versions of Shantenu Raaje, the teachers were invited to comment on these texts. A number of teachers immediately identified the conventional stages of both stories such as Orientation, Complication, and Resolution. Predictably, they also found the shorter version was less interesting. For example, Teacher 1 noted that the shorter version did not allow her imagination to develop: *'it's just too short. My imagination was just about to... but it suddenly ended'* (W1-T1). The same teacher suggested including richer descriptions of the characters in order to improve the quality of the story.

There are no happy characters and no clear description. Well, actually those are the things that can make the story interesting. (W1-T1)

As reflected in Teacher 1's comments, the comparison of the two versions helped to raise the participant teachers' awareness that an interesting story requires details that offer room for audience's imagination. Analysing stories guided by an expert assisted the participant teachers to make connections between details in stories and their contribution to the global meaning of the texts. As noted in a number of studies (Girvan et al., 2016; Kaufman & Ireland, 2016; Sahin & Yildirim, 2016), active involvement in professional learning experiences enables teachers to extend their knowledge.

In a more extended discussion in the second workshop, the teachers were encouraged to identify the functions of phases and their understanding of how each contributed to the unfolding story. The story phases and functions presented to the participants were taken from

Martin and Rose (2008). The phases include the following common types: setting, description, events, effect, reaction, problem, solution, comment, and reflection. Although phases were new to the teachers, they recognised that some phases resembled the concepts in generic stages such as setting, description, problem, and solution. However, they found phases evoking emotional responses such as reaction and reflection confusing and unrelated to their teaching content.

Despite the struggle, it was through their closer examination of a text that teachers appreciated the importance of phases in helping them to see the development of a story. In one instance, Teacher 2 likened phases to supporting ideas: *'to me, phases serve as supporting sentences that can develop our main ideas further'* (W2-T2). Other teachers addressed more specific functions of the phase, particularly the perplexing phases of reaction and reflection.

Now I could imagine when Snow White was abandoned in the forest, she was probably thinking, why she was here, what she did wrong. This is I guess the reflection. But when she felt sad about what happened to her, it's her feeling, a reaction. (W2-T1)

The excerpt indicates that Teacher 1 built her understanding of the phase functions by referring to a certain phase in a familiar story. Another teacher, Teacher 3, summed up the definition of reflection and reaction: *'I now see that reflection is a character's thought about meaning and comprehension while reaction is for characters' feeling about a problem'* (W2-T3).

While these teachers acknowledged that the phase functions enabled them to recognise instances in story genres, they looked surprised that the construct of phases was not stated in the curriculum. Teacher 1 commented that *'we are not familiar with these terms. They're confusing'* (W2-T1). The teacher's use of 'we' when referring to herself seemed to indicate that she spoke on behalf of other teachers who felt 'forced' to embrace unfamiliar and confusing concepts. She went on commenting that: *'(we) teacher does not teach them. All this time we only know Orientation, Complication, and Resolution'* (W2-T1). She seemed reluctant to learn about 'phases' which were not explicitly mentioned in the curriculum document. Learning about a new concept considered irrelevant to the curriculum content created dissonance with the participant teachers' existing practices. In responding to such a situation, as noted by Timperley et al. (2007), teachers need to be convinced of the value of new concepts in their students' learning.

In a subsequent discussion, for instance, Teacher 3 suggested keeping the concepts for the

teachers but optional for the students.

I think, understanding the phases can help us differentiate narrative and recount better. But, we need to make sure that it is safe enough for our students to learn this. It's not wrong at all to explain the phases to them, but only for those who seem ready. This is supplementary, I guess. (W2-T3)

Teacher 3 was aware that looking closely at phases could assist her to identify the ways the story unfolded. However, she was mindful of the complexities of stages and phases, such as recognising the functions of 'reflection' and 'reaction', which might discourage the students' learning. Her insights suggest she has reflected the issue of how much knowledge the teachers should know and how much knowledge should be imparted to their students (Macken-Horarik, 2011).

From the teachers' dialogue in the workshop and Facebook, it was noticeable how initially the participants tried to use literal and basic knowledge to identify between the two story genres. As they were offered more linguistic tools for finer distinction, they developed a more nuanced understanding of the genres. Although a number of teachers seemed quite surprised to learn linguistic subject matter beyond their teaching content, there were also teachers who were aware of the importance of asymmetrical distinction between teachers' knowledge about language and students' knowledge. Yet, despite some teachers' anxieties, extended period of dialogue with expert assistance as available in professional learning program provided more opportunities for language teachers in the study to enhance their existing linguistic knowledge. This finding resonates with a number of studies that suggest the importance of knowledge building through dialogue with peers and expert others (Matre & Solheim, 2016; Myhill et al., 2013; Popp & Goldman, 2016; Selkrig & Keamy, 2015; Yuan & Lee, 2015).

4.1.3 Consolidating new linguistic subject

It is noticeable in the study that shared understandings of the functional metalanguage promoted the teachers' knowledge of story genres and their linguistic features. However, not all participants grasped the new concepts on the first encounter. Through the dialogue in over the two days of the workshops, the participant teachers consolidated their understanding of the functional metalanguage. In addition, although the professional learning program focused on the development of teachers' curriculum knowledge, it offered opportunities for the participants to extend their English proficiency. The sub-categories, *jointly refined*

understanding of metalanguage and teachers' learning about language revealed instances where teachers collaborated to co-construct their knowledge about language, particularly the metalanguage, as well as their own language proficiency.

Jointly refined understanding of metalanguage

The functional model of language that describes texts in relation to their contexts of use was introduced in the professional learning program in a sequence of discussions. The notion of register, followed by story genres, was presented in a particular order to help the participant teachers notice how language choices are influenced by particular factors and that texts unfold in stages. For example, as we have seen in section 4.1.1, to emphasise the role of register variables in making meaning, each of the variables—field, tenor, and mode was explored and discussed individually.

However, it appears that the complimentary relationships of text and context were not easily understood by a number of teachers. This situation was noticeable in the second workshop, where the participants were encouraged to reflect on their learning to consolidate their understanding about new linguistic concepts. In one instance, Teacher 5 pointed out her concern related to a gap between the new concept of register and her existing knowledge about types of texts stipulated in the curriculum.

Perhaps, because I'm a slow learner, I don't quite understand... In my experience, teaching about genres is teaching text types that students have to learn. For example, procedure, recount, narrative, um... report. Then they can be presented in written or spoken. And what I understood they all have generic structure but... I don't see where to put register. (W2-T5)

Despite her apologetic remark of being a slow learner, this teacher's insight was important feedback. The comment served to elicit more explanation and the potential to expand other participants' knowledge (Popp & Goldman, 2016). In particular, it led to a discussion that was available to 'silent' participants who also struggled to see the relationships of the concepts, yet remained unwilling to disclose their confusion. The participant teachers' confusion over the connection between register and genre seemed to rest on the ways they connected the two as separate entities rather than in a relationship of realisation. It may be that they reflected on their learning experiences in the workshop that presented the concepts by foregrounding one variable at a time either field, tenor or mode. This aspect of the

program highlights some of the difficulties of recontextualising a complex theory for more practical use.

While some teachers struggled to make connections between the concepts of genre and register, others indicated their confidence in incorporating the new metalanguage to their current understandings. In one instance, Teacher 4 described the connection between genre and field with reference to the social function of the genre: *‘when we talk about genre, I would see its function, the purpose. A genre has a goal and it also has a topic’* (W2-T4). Her comment suggests that the two notions of genre and field are related, albeit expressed vaguely and partially.

To further clarify, some teachers extended their understandings of the metalinguistic terminology by linking with examples from previous discussions. Teacher 2 demonstrated her emerging understanding of tenor by referring to a picture book that had been discussed earlier, as captured in the following excerpt.

We can actually refer context as register. Register has some variables. They are topic, relationships of speakers and channel of communication. What is being talked about is topic. When we discussed the letter (from the picture book), we talked about the relationships, whether they (the characters) are very close, formal and informal. (W2-T2)

Similarly, Teacher 1 rearticulated the term ‘register’ by giving an example of each of the register variables. Reflecting on her learning, she highlighted examples that resonated with other teachers’ experience.

Now I see that when we use language we have many choices. Well, it is the three main points that inform the choices: topic, relationships, and channel. Anyway, for example, in the field of economics, the vocabularies we use will be different from those in the field of physics. Then in terms of relationships, well, this is perhaps the one that we are aware most. When we speak to our students, it will be different from speaking to our principal. With mode, this is where I can see the relationships between narrative and mode channel. We can see the differences when the story is in the spoken mode. Like the giant we talked about yesterday. The speaker will use gestures to indicate how big the giant is. But in written we need to describe in detail because we can’t use gesture. (W2-T1)

Here, Teacher 1 attempted to link register to narrative genre by emphasising the differences of spoken and written stories. She went on explaining that language choices in stories were influenced by the field of the story, e.g. horror. In particular, she pointed out the evocation of the linguistic choices in the story.

In *Laskar Pelangi* ('*The Rainbow Troops*', a famous autobiographical novel in Indonesia), the word choices are not literal often poetic and touching. We can feel and visualise the characters in the novel. But then when reading '*siksa kubur*' ('the torment of the grave'), ugh... scary... shocking... too graphic and direct. (W2-T1)

As captured in this excerpt, Teacher 1 related the concepts not only to examples already known to other teachers but also to aesthetic experiences invoked by the texts. Through such elaboration, she restructured complex ideas, which seemed useful for other participants to interpret the fundamental linguistic concept. This was an important, unanticipated nature of collegial dialogue in the professional learning program (Simoncini et al., 2014).

Teachers' learning about language

The participants' shifting perceptions of themselves from teacher to language learners were evident several times during the professional learning program. In one instance, Teacher 1 focused on a certain grammatical form used in presentation slides which was not intended for the analysis:

Bu Ika, excuse me. The quote in the slide says: *The role of the teacher is to extend students' potential to mean rather than simply correcting grammatical errors*. Don't you think that after *rather than* it should be *to*? I wonder why *rather than* is followed by *verb-ing*? (W1-T1)

Teacher 1's query indicated her simultaneous thinking that as a non-native language teacher teaching English a foreign language (TEFL), she was expected to use the language as content and medium of instruction (Borg, 2006). Hence, despite the content of the presentation slide focusing on pedagogy, the teacher used this opportunity to confront her grammatical knowledge of 'ing form' and 'rather than' to the language to convey the message on the slide. That language is both subject and a means of communication for TEFL required language teachers to constantly think about not only the *what* but also *how to say what* (König et al., 2016).

In addition to the grammatical form, most of the teachers' comments emerged around lexical items that could not be addressed by direct translation from English to the Indonesian language and vice versa. In one instance, when a text about the relationships between sellers and buyers in a traditional market was being discussed, some teachers asked for variety of accepted greetings other than the formulaic pair 'How are you?' – 'I'm fine, thank you. And you?'

Um... in the cashier, the person usually asked, 'Hey how are you?' Do we have to answer it? If yes, what should we say? (W1-T3)

I think a greeting in supermarket is only lip service. We don't have to answer, unless we know the person, perhaps. (W1-T1)

Question-based greetings from strangers were not common in the teachers' context. These teachers suggested their need for more nuanced information to help them provide more options for their students.

English tense is another area that some teachers found challenging. In a discussion related to giving feedback on students' narrative writing, Teacher 6 referred to her past experience. To correct her student's work, she used her understanding of tense system based on time signals.

When I asked my students to write a narrative text based on a series of pictures, one of my students wrote a legend *The Golden Snail*. She wrote: *every night it turned into a beautiful woman*. The verb in the past but the time is every night. Then I corrected it into: *One night it turned...* because it is in the past, right? (W2-T6)

This teacher held a view that *one night* signalled a more definite time rather than *every night*, which was perceived as implying regularity that featured present tense. Such an interpretation indicates the problems of learning English by focusing on memorising rules—a common experience in the preparation of many EFL teachers (Richards et al., 2013; Sukri & Yunus, 2018; Zonoubi et al., 2017).

Teachers' conversations around their language learning emerged several times, indicating their desire to improve their language proficiency. Similarities are evident between findings in a study by Sukri and Yunus (2018) and the findings of this study. The presence of peers and an expert in the field was seen as an opportunity to use the language as a tool of communication and to get feedback on their language proficiency. The findings also indicate the participant teachers' need for enhancing their English language fluency so as to allow

them to confidently access and enact new pedagogic practices. As reiterated by Baker (2016), Eslami and Fatahi (2008) and Sahin and Yildirim (2016), language proficiency was perceived as the foundation of confidence and motivation for non-native English teachers. This study, therefore, points to the importance of addressing not only linguistic subject knowledge in a professional learning program for EFL teachers, but also teachers' language proficiency.

4.2 Extending pedagogic practices

Extending pedagogic practice in this study refers to the ways the teacher participants adopted new pedagogic practices, that is, the storytelling strategies and the principles of Reading to Learn (R2L) pedagogy. In the workshops, a wide range of story sharing options that instantiate the mode continuum such as oral storytelling, Readers' Theatre, and reading aloud of a picture book were examined in terms of semiotic resources used in each of the strategies and their success in engaging with audience. Through activities such as demonstration and simulation the teachers were guided to incorporate these story sharing strategies into R2L pedagogy. From analysis of the discussions produced in the professional learning experiences the following themes were identified: *the challenges of storytelling* and *managing challenges of pedagogic design*.

4.2.1 Dealing with challenges of storytelling

A number of challenges in incorporating storytelling into the teachers' pedagogic practices were identified in the teachers' dialogue about storytelling strategies. One key challenge related to a performance dimension that demanded the teachers demonstrate their dynamic roles, such as voice animation and gestures, and using unprompted English. However, it became clear that when given varied options that were more written-like such as Readers' Theatre and reading aloud, opportunities to explore each of the strategies in the supportive professional development, the teachers felt more confident to make an informed decision in selecting the most suitable way of sharing story for them.

Oral storytelling

Engaging in a range of storytelling examples used in the professional learning experiences led the participant teachers to identify features perceived as important for a storytelling performance, which included using intonation, rhythm, repetition, and visuals. To accentuate the prominence of these features, in the first workshop, the participants were invited to observe a mentor text, video version of *The Leopard Woman*, an African folktale told by a

professional storyteller from the UK (Appendix 4). This mentor text was selected as it offered teachers a useful example for deconstruction. In the video, the storyteller uses her voice, facial expressions, and gestures to relate the story of a woman with the power of transformation. Interestingly, to signal the transformation of an ordinary wife into a powerful leopardess and of an oppressive husband into a spineless man, spellbinding rhythms and gestures are used concomitantly with the verbal resources.

Whilst it is clear that the plot could be easily understood by most teachers, the storyteller's heavy British English accent was unfamiliar and difficult to understand. Consequently, when deconstructing the story, the teachers' comments focused on the salient features of spoken language for meaning making. For example, Teacher 1 pointed out the role of prosodic resources such as intonation and rhythm that clarified meaning: *'I cannot get most of the words clearly. But in context I can guess. I think this is from the intonation and... oh, there is a song'* (W1-T1). It appears that what Teacher 1 referred to as a song was a chant and rhythmical clapping that were used effectively by the storyteller to narrate the transformation of the leopard woman. As Lwin (2016) observes, rhythms play an important role not only in making meanings in oral storytelling, but also bring enjoyment to the audience. The teachers' understanding about the contribution of rhythms to the making of meaning was evidenced here when the teachers were required to draw resources other than language to understand this professional storyteller's performance.

Aside from the use of rhythm, the teachers identified other nonverbal resources such as intonation, different voices, and gestures as common ways of telling a story. Teacher 1 related to her own teaching experiences in making distinctive voices of the characters: *'when there is a dialogue, I usually pretend to be different characters'* (W1-T1). To this, other teachers added that gestures accompanying each of the voice types contributed to the development of the character's personality. For example, Teacher 4 described the husband as *'authoritative'* (W1-T4) and Teacher 6 commented *'he's like the Evil Weasel'* (an arrogant and selfish figure from a picture book discussed in the previous session). Teacher 1 identified the wife in the story as being passive: *'she was told to do this and that'* (W1-T1). These comments indicated that the use of nonverbal elements in oral storytelling as modelled by the professional storyteller seemed to align with their beliefs about 'good' storytelling. Despite their confusion about the oral delivery, the teachers could grasp the story. This observation resonates with Lwin's (2016) study that various vocal and visual features emanating from a

storyteller provide context clues that support students' noticing and inferring meanings without interfering in their enjoyment of storytelling.

Notwithstanding the teachers' knowledge and their ability to evaluate successful storytelling, these teachers indicated that modelling for storytelling in the class was an impractical choice for their pedagogy. For example, Teacher 1 realised that storytelling could positively impact her students' learning but that she rarely did it: *'I know storytelling can be entertaining, but I only do it once in a lifetime, just once upon a time'* (W1-T1). The scarcity of storytelling in Teacher 1's practice suggests personal ambivalence about performing despite her understanding of its benefits.

The teachers' concerns about the performance dimension recurred on the second day of the workshop after engaging in a joint retelling activity with peers. In this instance, a teacher representing her group identified that the challenge related to a teacher's personality traits. Being interestingly animate, for example, would be considered uncomfortable or embarrassing for some teachers.

A teacher is supposed to give the model to her students on how to do storytelling. But, I'm afraid that I can't be as expressive as demanded by the story itself. Just like the one in the video. The model should be outstanding. (W2-T3)

This teacher, like many others, understood what was required to make the storytelling engaging through the use of audio and gestural systems. However, to do the oral storytelling with a dramatic performance seems to push the participant teachers beyond the limits of their preferred pedagogies. Evident here is an inconsistency between what the teachers believed about good practice and their willingness or ability to apply it in their learning. In such a situation, Timperley et al. (2007) suggest that teachers need to see that the professional learning content is accessible and useful by providing the opportunities to rehearse the alternative approaches. As such, the professional learning program in this study provided the teachers with opportunities to explore more story sharing strategies such as reading aloud and Readers' Theatre to help them see alternatives more suitable to their teaching contexts.

Reading aloud with a picture book

In contrast to oral storytelling, which sat in the most-spoken end of the mode continuum, the second model for storytelling was reading a picture book. Through the interaction of verbal and visual texts, picture books offer readers dual narrative interpretations, which potentially

enhance the amusement but also poses an additional interpretive challenge (Painter, Martin, & Unsworth, 2013). *Piggybook* by Anthony Browne (1986), a picture book with visually rich illustrations, was used as an example that offers the teacher participants opportunities to examine the ways ironic images augment the print texts. In the picture book, a mother, taken for granted, is lumbered with all of the house chores and so she decides to leave her husband and sons. The male characters gradually transform into pigs because their neglect of domestic roles and the ensuing mess resembles porcine habits and habitats. In this picture book, meanings are realised not only verbally but also visually through the use of colours to contrast between the mother, as the ‘undervalued’ character and the ‘dashing’ male characters, and the symbolism of pig for laziness and filth. These semiotic resources enriched the participant teachers’ understandings of the verbal narrative.

The multi-semiotic dimensions of the book assisted the teachers to deduce messages of the story. The teachers could immediately recognise that the book challenged ‘gender-roles,’ (W1-T3) and therefore had the potential for promoting ‘*further discussions with the students about social justice and gender*’ (W1-T2). In a further example, a teacher mentioned that ‘*the pictures and visualisation helped me understand the story. Even there’s one page with no words at all*’ (W1-T1). Her comment suggested that picture books offered opportunities for readers to predict meanings in the written texts through the narrative of images.

Although images were considered a contributing factor to the teachers’ understanding of the story, the visual metaphor was a challenge. In this instance, Teacher 6 questioned the transformation of the male characters into pigs: ‘*there are pictures of those becoming pigs. Why is that?*’ (W1-T6). The teacher’s question indicated that more information was required to interpret a ‘symbolised’ image. The dehumanisation of the characters into pigs that is depicted through the males’ porcine habits and a pigsty house seems vague to some teachers because these traits in the teachers’ culture are more commonly attributed to chickens than pigs. This observation aligns with Rosenblatt’s (1982) argument that the reading of a text is inseparable from what exists in a text and what a reader brings when responding to the text. As such, the greater the distance between the context of a text creation and of the text reading, the more inaccessible the meanings of text become (Hasan, 1985). In the subsequent discussion, the figurative resources were then unpacked by taking into account of the cultural values where the text was produced. Through the shared cultural knowledge, the teachers came to understand the inferential meaning construed in both visual metaphor and nonliteral language.

A further fact that caused challenges for the teachers was the implicit meanings of the texts. As texts with more nuanced vocabulary commonly found in stories required a higher level of interpretation. Particularly, even the teachers who have higher metalinguistic awareness would need support to access the meanings. This insight highlights the importance of careful text selection and of the need to anticipate challenges related to cultural contexts. This is particularly important in EFL contexts where accessing visual metaphor and nonliteral language is potentially challenging. Thus, the role of expert others in a professional learning program becomes important in assisting teachers to make social and cultural interpretations (Serafini, 2015).

Readers' Theatre

Readers' Theatre incorporates an oral dramatic performance and reading from a script. As far as the mode continuum is concerned, it represents a storying strategy that combines features of spoken and written language. This strategy was introduced in the workshops through videos of Readers' Theatre performance and a simulation of the participant teachers performing Readers' Theatre.

In the first workshop, the participant teachers were invited to explore a video about a group of primary students from Taiwan performing in a Readers' Theatre competition. They performed the story of *The Stinky Tofu Man*. This story is an adaptation on *The Stinky Cheese Man* by Jon Scieszka (2007), which is a satire on the classic fairy tale *The Gingerbread Man*. Similar to the classic version, the plot development of *The Stinky Tofu Man* begins with the introduction of an old lady and her husband who make a man out of stinky tofu. When the couple check whether or not he is ready, the Stinky Tofu Man runs away and goes on a journey where he runs into several supporting characters such as a cow, children, a horse, and a fox. Instead of being chased like in the typical fairy tale, the Stinky Tofu Man experiences the opposite. Because of his terrible odour, each character decides not to chase him and at the end he falls apart in a river.

The Stinky Tofu Man is a cumulative story that allows for large numbers of participants to be involved in the story. Its rich repetitions also offer repeated opportunities to practise oral language. In the video, the story of *The Stinky Tofu Man* involves ten students who stand still in a line and step forward when it is their turn to speak. Without acting too much, each student holds a colour-coded script depending on the role they play and read their lines at different times with expression and confidence. Although the video did not show the

students' learning process prior to the competition, it can be assumed that these children were prepared through lessons using Readers' Theatre. This may include teacher's presentation of fluent reading practice, students' selecting their roles in the story, and students practising and getting feedback for their reading performance (Lekwilai, 2014; Moghadam & Haghverdi, 2016; Young & Nageldinger, 2017).

In responding to the Readers' Theatre, the participant teachers initially found the performance difficult to understand due to their unfamiliarity of the children's English. However, the teachers could clearly recognise the predominant features of Readers' Theatre and perceived it as an interesting story sharing method. Features such as *'intonation'* (W1-T1), scripts of *'different colours for different characters'* (W1-T5), and *'fewer use of gestures'* (W1-T3) were strategies reported by the teachers as suitable for their classroom use. Teacher 2 added that Readers' Theatre could offer more language learning opportunities *'not only for those who are able and confident students but also for the slow and weak ones'* (W1-T2). The teachers came to realise that the repetitive and cumulative nature of the story could potentially engage more students in the lesson. Through their repeated readings of the scripts, the teachers in this study reported feeling optimistic that even the low achieving students could actively participate in the performance with fluency and comprehension. With these features, the teachers had discovered a way forward for using storying to develop oral language.

As documented in their reflective notes in the second workshop, the teachers identified Readers' Theatre as a strategy feasible not only for the students but also for their own preparation and performance.

The workshop trained me how to do Readers' Theatre and now I know how to do it. I think this method will be more suitable than the storytelling for my students who are not confident. (W2-T8)

Now I have a clear idea on how to deliver a reading material through Readers' Theatre. It shows how storytelling can lead to reading activity. (W2-T2)

These teachers' insights suggest that Readers' Theatre was supportive of their classroom pedagogy. Although Teacher 8 pointed out that it was her students who benefited more from Readers' Theatre than storytelling, as a quiet participant herself she indirectly referred to her own struggle. With the presence of scripts, the load of memorising as well as performing the

story was considerably reduced. By the same token, the teachers found Readers' Theatre relevant in integrating the spoken and written language skills.

The participant teachers' positive attitudes towards Readers' Theatre indicate that the repeated reading in Readers' Theatre and its perceived values to students' fluency are congruent with their existing practices. This finding confirms the popularity of repetitious drills for developing students' spoken English fluency in the EFL contexts (Joaquin, 2009; Rakasiwi, 2012). However, the use of Readers' Theatre has pushed the drills further by providing purposes for the students to perform (Moghadam & Haghverdi, 2016; Tsou, 2011). As Readers' Theatre brings explicit communicative purposes, its repetitive activities do not only support students' oral skills but also potentially activate prior knowledge for reading a text with deeper understanding (Goh, 2017).

Analyses of the exploration of story sharing strategies with the participant teachers revealed that of the three options, Readers' Theatre was considered most preferable. Whilst the teachers reported that oral storytelling and picture books were promising, they also presented significant personal and cultural challenges for the teachers. For example, the intricate theatrical performance essential for storytelling required them to play a dynamic role unattractive for some teachers. Similarly, picture books with more nuanced texts and culturally bound plots seemed to limit the teachers from accessing inferential meaning. Although cultural differences inherently embedded in any story may present challenging interpretations for many teachers in the study, Readers' Theatre was considered to accommodate the perceived benefits of oral storytelling and picture book reading without the challenges of overt dramatic performances.

4.2.2 Managing challenges of pedagogic design

Pedagogic design in this study refers to the recontextualised strategies of R2L pedagogy in which storytelling is incorporated to develop students' oral language. The second workshop foregrounded the underlying principle of genre pedagogy that is 'guidance through interactions in the context of shared experience' (Rose & Martin, 2012, p. 260). The participant teachers were engaged in a teaching simulation where they acted as learners who participated in the oral story sharing activities. As elaborated in Chapter 3, the oral story sharing task unfolded in lesson stages mirroring the typical teaching/learning cycle of the R2L pedagogy. It started with preparing for the story by focusing on field knowledge ('shared context'), then on making meaning through interactive storytelling ('guidance

through interaction'), and culminating in an invitation to retell the story independently (the learning task). The analysis of the teachers' reflective learning on the simulated pedagogy revealed their increased awareness of providing detailed steps for building students' field knowledge and the importance of collaboration in post-story telling activities.

Focusing on the students' field knowledge building

The initial step of the recontextualised R2L pedagogy is preparing the students for the oral storytelling by focusing on establishing the shared context (field). In supporting teachers to understand the importance of the prepare move, a teaching demonstration that positioned the teachers as students was conducted. In this activity, the participants were engaged in activities that included miming for actions and categorising adjectives to predict the characters' personalities. These activities aimed to provide the participants with field building experiences in order to learn new meanings essential for comprehending the story (Mason, 2018).

Of the field building activities, the teachers considered making predictions and miming of action verbs as interesting and engaging learning experiences. All participants agreed that *'such activities allowed for the students to be physically active' (W2-T2)* and *'more students participated in the lesson' (W2-T5)*. While the teachers acknowledged the benefits, they also identified some challenges for the actual implementation in the class.

Of course the students need to know the verbs they will encounter in the story. But we can't always expect the students know all. Some words might be new to them and some may not. (W2-T5)

In the simulation all the students were smart but you know in reality our students are not that smart. Also, not all of our students have enough confidence to mime some actions. Let alone our students, even some of us seemed hesitant and timid to act out. (W2-T4)

The teachers were aware that the field building activities provided them with linguistic resources useful for anticipating a new story. However, as indicated in the teachers' comments above, they were successful in this instance because of the teachers' more advanced vocabularies. Reflecting on this experience, the teachers were sceptical about their students' ability to complete the tasks in the actual class. While it was reasonable that the teachers' concerns were about the students' accuracy in completing the task, their worries

also indicated that they were not yet aware the pedagogic process underlying these activities. They did not realise that the nature of the prepare phase was to support students to develop the knowledge required for understanding the story.

With the focus moved to students' participation in the teaching, the teachers' reflection shifted their role from that as an evaluator to a more knowledgeable guide. For example, one participant highlighted a teacher's role in extending the students' knowledge: *'although the student made a wrong prediction, the teachers will help clarify'* (W2-T4). In agreement with this comment, another teacher highlighted the importance of students' engagement over the accuracy of prediction. *'What is important in making a prediction is to emphasise no right or wrong answer. Hence, field building activities can be motivating even for the weakest students'* (W2-T3).

In reflecting on her role in supporting her students' oral language development, one teacher stated her changing perspective from focusing on evaluation to providing support for her students.

All this time, I only gave my students the story to memorise and then told them that in the next lesson they will be tested to tell the story. Then after they did the storytelling as part of the evaluation, I explained to the students what they should do in storytelling. But now, I see that I actually can do it (preparing how to tell a story) before they tell the story. (W2-T5)

Here, this teacher shows a developing awareness of the importance of teachers' preparation for students' learning. Like many other teachers, she seemed to readily negotiate with the new practice that required her to provide more support. This teacher's comment indicates that her involvement in participatory activities combined with dialogue allowed her to reflect on her learning experiences of teaching spoken English and link the experiences to her own practices. Rodgers (2002) argues that having the opportunity to reflect-in-action, that is, pausing from an activity and talk about the experiences, is essential for changes in teacher learning. In this study, the teachers' reflection-in-action helped them see the value of preparing for storytelling as a new practice and align the new practice to their teaching contexts.

Cognisant of the purpose of prepare phase, the teachers identified aspects considered important to plan before the lesson. Teacher 4 reflected the importance of time management and rehearsal in teaching preparation.

Based on my experience, predicting words in a story took so much time. I asked my students to predict words that they will encounter in a story. They can guess whether the words are adjectives or verbs. I planned to have this predicting activity for ten minutes but it turned out taking one teaching session. Well I think we really need to anticipate this by introducing unfamiliar words in interesting ways, such as miming. I think miming is motivating and not scary. But we need to be aware that it takes time and we need to practise too. (W2-T4)

In this remark Teacher 4 seemed to suggest that performing could be confronting, rehearsing before the lesson was therefore crucial. In planning, she could confidently provide a rich learning experience for the students within the planned time frame.

To this, another teacher highlighted an important role of the mother tongue, i.e. Indonesian language and Sundanese, when introducing an unfamiliar story to the students.

When we teach students narrative texts, we need to give them some steps, which are very detailed. For example, when we want to ask our students to tell a story we have to make sure that our students have so many stories they know. If we think that the students know only a small number of stories, we, as a teacher, need to make synopsis of the story first. We can use our own language then if possible we change the language into the target language. (W2-T1)

This reflection showed a sense of relief that the participant teachers could bring any story without fear of the students' failure in understanding it. It was the role of preparation that mattered rather than the newness/familiarity of the story. The possible option of using the students' native language to preview a new story was perceived as reasonable despite the requirement for using English as the target language in the classroom. As with teachers in studies by Mason (2018) and (Mason, 2018); Omar and Saufi (2015), the teachers in this study also perceived that the use of shared language or mother tongue plays an important role in assisting EFL students to comprehend auditory inputs during the oral story sharing.

Collaborating in post-story sharing activities

After observing story sharing strategies throughout the workshops, the teacher participants were invited to explore follow-up activities, such as rearranging a series of pictures to sequence a story, reconstructing a story with peers, and individual retelling of a story. Immersing the teachers in such experiential learning appeared supporting them to build their

growing consciousness of the breadth of the new pedagogic practice, particularly on the value of scaffolding. Reflecting on their involvement in post story sharing activities, the participant teachers' comments indicated a changing perspective from evaluating their past pedagogic practice to the feasibility of new practices for their teaching contexts. Evident in the analysis was the teachers' reflective comments about some resources that were perceived potentially attainable for the incorporation of storytelling in their classrooms: planning for a pedagogic cycle and the role of peer support.

The teacher participants pointed out that planning a pedagogic cycle was important to guide students to expand their knowledge about story genres. The role of sequencing from preparing before, during, and after storytelling was referred to as '*redemption*' (W2-T1) of students' learning. Mindful of the potential, Teacher 1 admitted their current practices lacked scaffolding for their students.

I just now realised that my teaching was so shallow and dry. Just because the textbook presented the story of Snow White, I assumed my students already knew the story. So there was no need for me to explore the story with them. What was important at that time, they learned the verbs, the structures, and then the stages. Afterwards, let them learn the story by heart for the test in the following week. (W2-T1)

Teacher 1 believed that there was more to offer than teaching linguistic aspects of the story. The need for exploration of the story was also felt by a number of teachers in the workshops who unanimously agreed to go beyond '*learn by heart and test*' (W2-Ts). Cross cultural awareness was particularly required when the stories teachers selected were drawn from cultures other than Indonesia, and were usually artefacts from Western fairy tale and myth genres. The teachers' comments highlighted the need for taking an 'aesthetic' stance in addition to the 'efferent' focusing on the story structure when teaching narrative texts. These teachers' awareness indicates a promising result that the aim of teaching of narratives in EFL classrooms is not merely to memorise or to gain information from it, but to provide more opportunities for students to connect emotionally to the story. As Short (2012) argues, having a balanced focus between 'efferent' and 'aesthetic' stances in reading stories is preferable because stories are not exploited merely as a tool to teach something else but as a vehicle for understanding about what it means to be human.

The participant teachers' deeper understandings of how to extend students' ability in exploring a story seemed to be built on their experience in individual telling of a story. In this

activity, the teacher participants worked in a group to practise telling a story about *Three Little Pigs*—a fable about three pigs who build their houses and are interrupted by a wolf who attempts to blow down their houses with the intention of eating the pigs. Analysis of observation data on the teachers’ individual telling activity revealed the teachers’ strategies in ensuring that a storyteller could finish her story: prompting (Table 4.2), use of the Indonesian language (Table 4.3), and emphasis on dramatic performance (Table 4.4).

Table 4.2 Prompting

Turn	Speaker	Text
1	Teacher 4:	One day come a wolf
2	Teacher 1:	Cunning?
3		A cunning wolf
4	Teacher 4:	Okay. One day, the hungry cunning wolf come to the house, <i>right?</i>

In this interaction, a storyteller teacher (Teacher 4) started her story by introducing the main character *a wolf* (line 1). In order to make a richer description of the character, Teacher 1 suggested to add an adjective *cunning* to the nominal group, *a wolf*. It appeared that the prompt helped the storyteller to further expand the description of the character into *the hungry cunning wolf* (line 4). This experience potentially projected an opportunity for the teachers to build their students’ lexical items.

Likewise, as shown in Table 4.3, when a storyteller teacher was not sure with the ensuing action of the story, other peers supplied her with relevant wordings. It is worth noting that in this excerpt, the teachers used Indonesian language to generate ideas.

Table 4.3 The use of Indonesian language

Turn	Speaker	Text	Gloss
1	Teacher 4:	The second pig... (pausing with uncertain intonation)	
2	Teacher 2:	Also saw	
3	Teacher 5:	<i>Ada orang yang bawa kayu</i>	There was a man who carried some woods
4	Teacher 1:	<i>dia beli</i>	He bought
5	Teacher 3:	<i>Bawa kayu apa stik</i>	Did he carry woods or sticks?
6	Teacher 4:	The farmer who sell some stick <i>Apa sih tukang kayu teh?</i>	What do you call a person who sells woods?
7	Teachers:	Wood seller	
8	Teacher 4:	So he bought some wood to build the house	

In this instance, the storyteller seemed uncertain talking about the experience of the second pig as indicated from her unfinished sentence (turn 1). Other teachers in the group attempted to prompt the storyteller (turns 2, 4) and clarify the information possibly required to complete the sentence (turn 3). In doing so, these teachers turned to the Indonesian language to specify the phenomenon before rendering it to English. This experience indicated the teachers' strategic competence in using the mother tongue to link to established understandings and formulate ideas in learning a foreign language.

In a further example, another storyteller teacher (Teacher 3) looked confident in inviting her peers to participate in the story (Table 4.4).

Table 4.4 Emphasis on dramatic effects

Turn	Speaker	Text	Gloss
1	Teacher 3	He knocked on the door and he... (pausing for inviting response)	
2	Teachers	Huffed and puffed	
3	Teacher 3	He blew down the house	
4	Teacher 2	<i>Didramatisir, kan tadi</i> <i>didialogkan, di ceritanya kan</i> <i>kemarin kalau itu...</i> <i>ya, kan ada intonasinya,</i> knock... knock	need to dramatise, you know it was in dialogue, just like in the story yesterday, that was ... yes, because of the intonation

Here, the storyteller teacher invited her peers to continue a repetitive utterance describing the wolf's actions: *he knocked on the door and he huffed and puffed*. As this is the part that contained a problem predictably encountered by the pigs, other teachers readily joined in the telling *huffed and puffed*. The storyteller teacher's decision to interact with peers during the telling showed her confidence in storytelling performance. With such confidence, she received feedback from a teacher in the group that emphasised on adding dramatic intonation and gestures (turn 4). Lwin (2016) argues that the use of vocal features such as varied intonations, volume, and stress to intensify the meanings in storytelling can increase the audience's enjoyment. Thus, giving emphasis on a theatrical aspect to a fluent storyteller teacher indicates that the participant teachers were now aware that there were available options to make the storytelling engaging.

Examples from these excerpts showed that the teacher participants were involved in learning

experiences that potentially helped them identify ways to support their students. As indicated in the following comments, the teachers recognised the role of peer support and teacher's monitoring.

The most able students should be given the first chance to retell the story in order to motivate other students. (W2-T6)

I always believe that in every class there will always be some smart students. So, I agree that these smart students should be given the first turn in retelling the story in a group so that they can be a model for others who struggle. (W2-T1)

We're not supposed to remain seated in the teacher's desk. We need to move around and offer help when needed. (W2-T1)

Experiencing the struggles for reconstructing a story just as their own students might, allowed the teachers to reflect their planning for future lessons. The teachers' comments indicate their awareness that monitoring students' activities could offer them opportunities to better scaffold the students' learning and to capitalise on the learning offered through peer support.

4.3 Implications for professional learning

This sub section focuses on implications for professional learning based on the themes generated from data collected in Phase 2. The first theme considers how the workshops assist teachers to extend their knowledge about text and meaning, and the second theme addresses how the workshops extend the teachers' pedagogic knowledge. Close examination of the data has revealed that changes in the participant teachers' knowledge were related to the design of the professional learning program that adjusted the professional learning content, modalities, and interactions to the participant teachers' teaching contexts.

In terms of the *professional learning content*, findings point to the necessity of relating the professional learning content to teachers' curriculum and pedagogic context. Evident in this study is that teachers demonstrate their enthusiasm for theory directly related to their work such as the use of the mode continuum to identify spoken and written language (section 4.1.1). However, teachers' resistance to a new concept—despite its usefulness for improving classroom practice, is inevitable when a 'novel' metalanguage such as phases in story genres is not stipulated in the curriculum (section 4.1.2). These findings resonate with a number of studies that underscore the need for recognising priority topics considered important by EFL teachers (Baker, 2016; Bayar, 2014; Raud & Orekhova, 2017).

Findings also highlight that activities promoting generalised pedagogic practices, moving towards differentiated practices assisted the teachers to build their awareness about available options for story sharing strategies. For example, story sharing strategies were presented representing the construct of the mode continuum (Humphrey et al., 2012) such as oral storytelling at the most-spoken end of continuum and reading aloud at the other end. Exploring the nature of language demands in each strategy helped the teachers to realise challenges in using the strategies in their class and ways to adjust to their teaching situations.

The teachers' enhanced pedagogic knowledge was also indicated from their comments that the purposes of using stories in English lessons were not limited to searching for information (efferent stance) but also for emotion connections (aesthetic stance) (Rosenblatt, 1982; Short, 2012). The participant teachers were aware that combination of language and nonverbal modalities such as rhythms, gestures, and facial expressions in oral story sharing activities contributed to students' overall understanding of the story and enjoyment (Lwin, 2016; Mason, 2018; Omar & Saufi, 2015). In addition, the teachers realised that their students' readiness in listening to and telling a story in English depended on the teachers' preparedness in scaffolding the students. A wide range of the teachers' support included identification of key wordings of the story, code-switching to mother tongue, drills on pronunciation and intonation, and the use of visual prompts. As reiterated in studies by Mason (2018) and Omar and Saufi (2015), the use of translation, explanation in a mother tongue, and multimodal resources such as gestures and pictures, are found effective in preparing EFL students to listen to and participate in a story sharing activity.

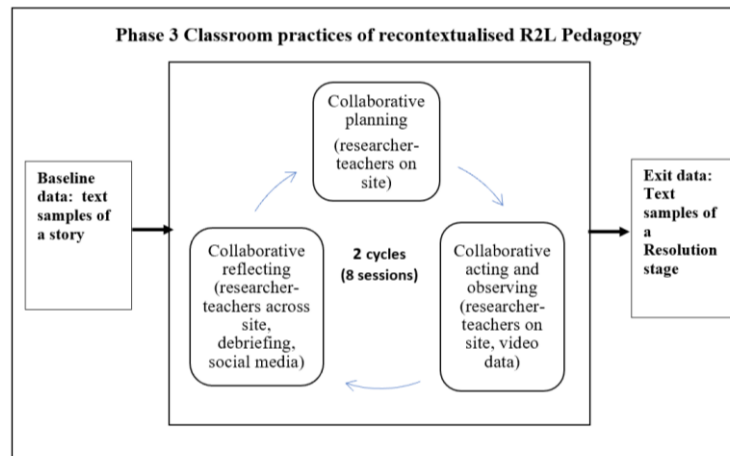
With respect to the *learning modalities*, a number of modes of communication that contribute to extending teachers' linguistic content knowledge are identified. These include embodied activities such as textual analysis, reflections, and professional dialogue in face-to-face and online learning sessions. Engaging teachers in different combinations of learning activities is acknowledged in a large number of studies on professional learning (Bayar, 2014; Girvan et al., 2016; Sahin & Yildirim, 2016). While these studies point to the value of active participation in varied learning activities to develop teachers' pedagogic content knowledge, findings of this study point to similar benefits for the development of teachers' linguistic content knowledge.

As far as the *learning interactions* are concerned, findings indicate that productive conversation among the participants takes place when guidance and mutual trust and respect

are present. Similarities are evident between a research by Matre and Solheim (2016) and this study that collegial dialogue among participants allows them to listen to each other, follow up and develop a better understanding of complex concepts. Analyses reveal that the presence of guidance from a more experienced and knowledgeable other is also key to success (Popp & Goldman, 2016; Selkrig & Keamy, 2015; Yuan & Lee, 2015). For example, my role as the expert is to foster high-quality environments where teacher learning is facilitated, mediated, probed, and extended. Such facilitation allows teachers to have opportunities to challenge and test out the theory, which in turn, can help them to reflect on their own or others' work and build on each other's ideas. In sum, this study argues that teachers' extended knowledge about text and meaning is built on the alignment of professional learning content, multiple learning modalities, and learning interactions that promote collegial and expert-led dialogue.

Overall, this chapter has summarised how professional learning workshops supported teachers to develop their knowledge about language and pedagogical content knowledge. It aimed to enhance the teachers' linguistic subject knowledge about story genres and storytelling, and the ways of transforming this knowledge to their students through the recontextualisation of R2L pedagogy. The thematic analysis of teachers' dialogue revealed that the teachers' engagement with the program contributed to their increased understandings of metalanguage, story genres, and ways to share stories orally, which in turn, served as basis to extend their pedagogic content knowledge. Shifts in the teachers' understandings and behaviours were evident in learning opportunities that engaged them to move between tacit knowledge to overt knowledge not only about their own language knowledge but also about the pedagogies for teaching it. Such experiences enabled the teachers to articulate new knowledge and practices. In addition, engaging and building on the teachers' existing knowledge and experiences as EFL teachers and learners allowed the teachers to reflect on their practices and evaluate the feasibility of new practices for their teaching contexts. The next chapter discusses the teachers' design and implementation of the recontextualised R2L pedagogy.

Chapter 5 The Pedagogic Practice of Recontextualised Reading to Learn (R2L)



Chapter 5 explores the shift in pedagogic practice of the teacher participants in Phase 3 in response to their professional learning. The purpose of the professional learning was to provide individualised support as the participating teachers implemented the recontextualised pedagogy as a follow-up to the ‘formal’ professional learning in Phase 2. Examined in this chapter are the ways the teachers designed classroom learning experiences that used storytelling to develop their students’ English oral language competences for narrative text writing. Specifically the chapter addresses the second research sub-question:

How do the teachers’ redesigned pedagogic practices support students’ English language learning, and their knowledge about narrative texts?

The chapter first describes the participant teachers involved in Phase 3 and their roles in the design and implementation of the recontextualised pedagogy. The second section of this chapter is concerned with an exploration of teachers’ selection of storying approaches and an interpretation of their informed practice. Finally, the curriculum genres of the recontextualised R2L are discussed by focusing on learning experiences that indicate co-construction of meanings between teachers and students in story-related activities. The final section also discusses the students’ development of writing narrative texts in order to understand their uptake of the intervention.

5.1 Teachers' involvement and roles in Phase Three

It is important to note at this time that the classroom practice involved eight teachers from four participating schools: Utara, Selatan, Barat, and Timur schools. As described in the methodology chapter, these teachers along with another seven non-participant teachers attended the workshop in Phase 2 (see Figure 3.1). This chapter also presents an opportunity to personalise the teachers by naming them as presented in Table 5.1

The interest of this chapter is on the ways the participant teachers in each school designed and implemented pedagogic practice based on their professional learning workshops in Phase 2. In the previous chapter where the focus was on the teachers as a group of participants, the teachers were identified by initials 'T' and numbered (e.g. numbered T1, T2, through to T8). This chapter presents an opportunity to personalise the focused teachers by replacing the numeric labels for participant teachers with pseudonyms when identification is required; otherwise all participants are referred to as 'teacher(s)'. The summary of participant teachers, their pseudonyms, and their roles within the classroom practice is presented in Table 5.1.

Table 5.1 Participant teachers and their roles in Phase 3

Schools	Teachers' pseudonyms	
	Phase 2	Phase 3
Utara	T2	Dini – main teacher in Iteration 1
	T5	Anita – main teacher in Iteration 2
Selatan	T1	Nuri – main teacher
	T8	Yanti – ancillary teacher
Barat	T4	Diana – main teacher
	T6	Santi – ancillary teacher
Timur	T3	Endah – main teacher
	T7	Isni – ancillary teacher

The teachers in each school collaboratively taught the lessons; one acted as a main teacher who led the lessons and the other as an ancillary teacher who observed and assisted the main teacher when necessary. In Utara School, Dini and Anita decided to take turns leading the lessons while the teachers in the other three schools maintained their roles as either teachers or observers. The variations in teachers' roles across the participating schools suggest that the teachers had taken up agency in implementing new practice according to their individual strengths and needs. Adjustment to the local context is also evident in the process of selection of mentor texts and approaches to sharing stories, discussed in section 5.2.

5.2 Teachers' selection of stories and storytelling strategies

As demonstrated in section 4.2.1, the participant teachers had increased awareness about the different demands of storying approaches, the availability of a range of resources, and the potential for manipulating those resources to achieve their pedagogical goals. The teachers discussed and selected stories and storytelling approaches based on their interests, confidence, and aptitude as well as their students' needs (FGD1). For example, Diana and Endah from Barat and Timur Schools chose Oral Storytelling because it was familiar and both teachers considered it a suitable approach for supporting the needs of their learners (FGD1). On the other hand, Readers' Theatre was selected by Dini and Anita from Utara School because its more written like and more structured approach allowed compensated for their reservations about engaging in spontaneous storytelling. Nuri and Yanti from Selatan School also chose Readers' Theatre, not because of any discomfort, but because they were interested in experimenting with this new strategy (FGD1).

Prior to implementation of the redesigned pedagogy, the participant teachers allotted one learning session for trying out their selected storytelling approach. In this session, the teachers told a story (e.g. An Ant and A Dove in Utara School) and assigned the students to retell the story in a written form. The students' texts were then collected and analysed as the baseline data of this study for tracing students' writing development, which is further discussed in section 5.3.4. The stories and storytelling approaches used in each school are summarised in Table 5.2.

Table 5.2 Selection of storying approaches and stories

	Readers' Theatre		Storytelling	
	Utara School	Selatan School	Barat School	Timur School
Iteration 1	Tacky the Penguin	The Ugly Duckling	<i>Sang Kancil: A Mousedeer and a Crocodile</i>	<i>Sang Kancil: A Mousedeer and a Crocodile</i>
Iteration 2	Chicken Little	The monkey's Heart	Tacky the Penguin	-

The participant teachers selected stories based on their personal preferences that ranged from those commonly found in Asia (e.g. *Sang Kancil* and *The Monkey's Heart*) to those in Anglophone contexts (e.g. *Chicken Little*, and *The Ugly Duckling*). These stories are allegorical tales that have been recorded in a number of different languages and wide-ranging

versions, with the exception of *Tacky the Penguin* – a picture book by Lester and Munsinger (1988). Synopses of the stories are presented as follows.

Tacky the Penguin (Lester & Munsinger, 1988)

Theme of this story is that it is alright to be different. The main character Tacky is different from his companions, Goodly, Lovely, Angel, Neatly and Perfect. Tacky's peculiarities in dress, greeting, diving, and singing are considered annoying. But ultimately, it is these odd habits that save the penguins from horrible hunters.

Chicken Little

This is a very old traditional folk tale that has several versions of retellings. When the story has a happy ending, the moral is about to have courage but the key message in a sad ending version is a warning not to believe everything one tells. The sad ending version is the story used by the participant teachers in this study. In this cumulative folk tale, a chick believes the sky is falling when an acorn falls on her head. She decides to tell the King. On her journey she is joined by other birds (e.g. duck, goose, turkey). Until finally they meet a fox who cunningly leads them to his den instead of to the King.

Ugly Duckling (Andersen, 1971)

This fairy tale tells about the personal transformation for the better. In this story, a duckling is always berated by other animals because she appears different from the other ducklings. After going through several unpleasant events and as the time goes by, it becomes evident that she is not a duck at all when this 'duckling' matures into a beautiful swan.

Sang Kancil: A Mousedeer and a Crocodile

This is one of a series of traditional fables from Indonesia and Malaysia in which a clever mousedeer, *Sang Kancil*, uses her intelligence to triumph over more powerful beings. In this story, a weak and small yet smart mousedeer is trying to get away from a crocodile that catches her by one foot. With her intelligence, she deceives the crocodile convincing him that he has grabbed a root instead of her foot. As expected, the small mousedeer outwits the more powerful crocodile and escapes to safety.

The Monkey's Heart

The story is from traditional Jataka tales featuring Buddha in the guise of a character with an important virtue, in this case, of the cleverness. The monkey's heart is about a friendship between a monkey and a crocodile who share delicious fruits during famine season. Conflict occurs when the crocodile's wife wants the monkey's heart. Finally, the monkey finds a way to escape from this trouble and he never makes friends with crocodiles anymore.

Teachers began to consider linguistic complexity of stories when selecting stories for their students. This was distinct from their earlier consideration that stories were selected based on the teacher's personal preference and length of the text. In iteration one, for example, the teachers in Utara School selected *Tacky the Penguin* because they considered it funny (FB10/4/T5); in Selatan School, one version of a fairy tale, *the Ugly Duckling* was selected because of its reasonable length for the students to handle (FB/16/4/T1). The teachers' decisions in selecting stories for children indicated their current understandings that short and

interesting stories were easy to understand for their teenage students. However, in the second iteration, for example, Dini and Anita from Utara School chose the cumulative story *Chicken Little* because they considered the story could assist their students to anticipate the unfolding events (FGD4). The change in selection criteria demonstrated that Dini and Anita now noticed a particular linguistic resource used by the author to engage with young readers. Here, the teachers understood that repetitive patterns in a story contributed to their students' understanding of the story. These teachers, as with many EFL teachers, found that children's literature not only interesting but also potential for providing predictable yet natural language, which supports students' meaning making process (Ghosn, 2002).

The degree of teachers' expertise in modifying a story to suit storying approaches was also important, particularly for Readers' Theatre. Unlike oral storytelling that relies on the storyteller's 'spontaneousness' (Lwin, 2016), a story in Readers' Theatre uses a script and resembles a play that unfolds in a form of dialogue among its characters and a narrator who keeps the story going (Figure 5.1). While the teachers felt confident to utilise Readers' Theatre approach, they reported concern about transforming a story into a script that the teacher considered challenging (FGD-1) and so readily available and free resources for Readers' Theatre scripts were shared. The Utara teachers chose pre-made scripts that they considered supportive because the scripts were already created. The Selatan teachers, on the other hand, chose to render their own selected stories into scripts because they had control to personalise the scripts adjusted to their learners' needs and interests.

Tacky the Penguin by Helen Lester		
(Narrator)	Student 1:	There once lived a penguin.
(Narrator)	Student 2:	His home was a nice icy land he shared with his companions.
(Narrator)	Student 3:	His companions were named Goodly, Lovely, Angel, Neatly, and Perfect.
(Narrator)	Student 4:	The penguin's name was Tacky. Tacky was an odd bird.
(Narrator)	Student 5:	Every day Goodly, Lovely, Angel, Neatly, and Perfect greeted each other politely.
(Goodly)	Student 6:	Hi!
(Lovely)	Student 7:	Hi!
(Angel)	Student 1:	Hi!
(Neatly)	Student 2:	Hi!
(Perfect)	Student 3:	Hi!
(Narrator)	Student4:	Tacky greeted them with a hearty slap and a loud
(Tacky)	Student5:	WHAT'S HAPPENING?!?!?!?

Figure 5.1 An example of a Readers' Theatre script

Each of the stories selected was used as a mentor text that could support the teacher participants in developing one cycle of lesson sequences. Each cycle of the recontextualised pedagogy focused on deconstructing and reconstructing language patterning in story genres so that students' control of storytelling and story writing would be gradually built.

5.3 Implementing the recontextualised R2L pedagogy

As the basis for developing the learning experiences for their students, the participant teachers adopted four strategies of Rose and Martin's (2012) Reading to Learn (R2L) curriculum genres:

- a. Preparing for Reading, where teachers provide the oral summary of a text and read it aloud;
- b. Detailed Reading, where the teachers guide the students to identify language resources in mentor texts;
- c. Joint Rewriting, where the teachers and the students jointly rewrite a text using the identified patterns from Detailed Reading; and
- d. Individual Rewriting, where the students rewrite a similar text.

As indicated in section 3.5.2, these strategies were adjusted to the English language learning needs of the Indonesian students, that is, to develop not only their written English skills but also spoken English. The recontextualised model, as outlined in Figure 5.2, was introduced to the participant teachers in the workshop.

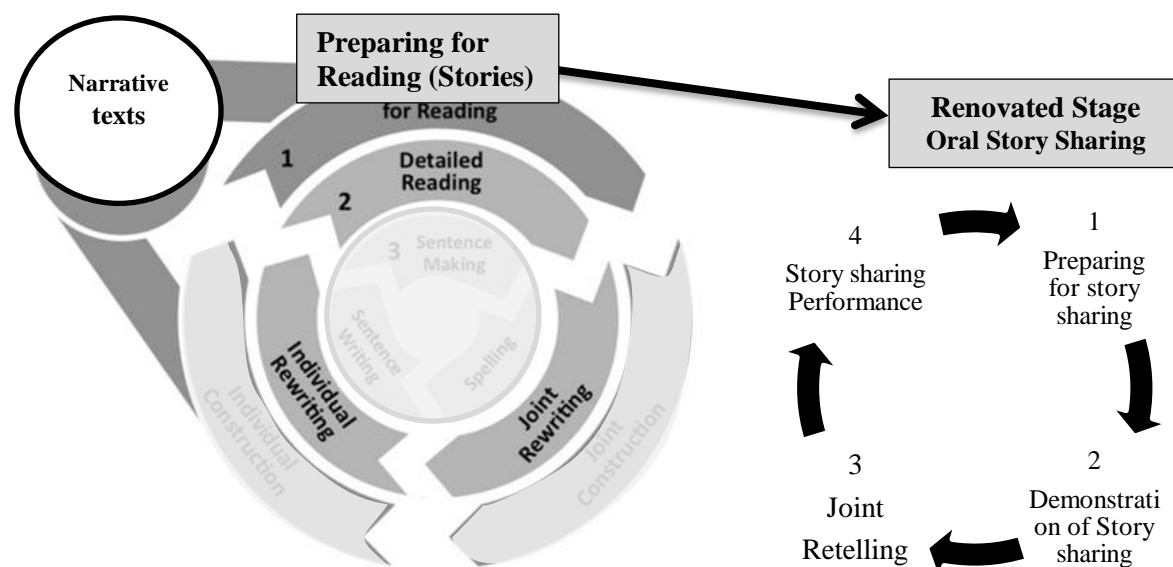


Figure 5.2 Teaching learning cycle of recontextualised R2L

In the recontextualised pedagogy, the Oral Story Sharing focused on genre, field, tenor, and mode to explore how a story achieves its purposes, what it is about, how it engages its audience, and how it is presented. This renovated stage was designed to prepare the students in the

participants' classrooms to perform storytelling with comprehension and confidence. The Detailed Reading stage that focused on discourse and grammar aimed to help the participant teachers to guide their students to recognise patterns of meaning and grammatical choices within and between sentences. Finally, the (Joint – Individual) Rewriting stage aimed to support students to appropriate the language resources at the levels of discourse, grammar, and graphology discussed in the previous stages into their own story.

The teachers from all participating schools collaboratively planned and developed the macro structure of the recontextualised pedagogy. However, the enactment of the pedagogy in each school progressed at a different pace and with different outcomes as the teachers had the authority to choose and develop lesson activities. While Utara, Selatan, and Barat Schools implemented the pedagogy in two iterations, Timur School did it in one cycle due to the main teacher's maternity leave. As Table 5.3 indicates, implementation of the storytelling pedagogy across the schools required more lessons in iteration one than in iteration two; suggesting that the teachers were negotiating and adjusting their existing beliefs about language teaching to the new practices promoted in the professional learning.

Table 5.3 Sequences of lessons in each participating school

	Utara		Selatan		Barat		Timur	
	Iteration		Iteration		Iteration		Iteration	
	1	2	1	2	1	2	1	2
	Lessons:							
Oral Story Sharing	2	1	3	2	2	2	2	nil
Detailed Reading	2	1	2	1	2	2	1	nil
Joint Rewriting	1* ³	1	nil	1*	nil	nil	2	nil
Individual Rewriting	nil		nil	nil	nil	nil	-	nil
Number of lessons	5	3	5	4	4	4	5	nil

In the first iteration, all schools completed the first two parts of the lesson sequence—Oral Story Sharing and Detailed Reading. However, the latter two—Joint Rewriting and Individual Rewriting appeared more challenging to accomplish. With the exception of Timur School that completed a joint-text, the other three schools achieved the teaching goals partially. Teachers

³ Partially completed, co-constructing a story outline

in Utara and Selatan Schools, for example, co-constructed an outline of a new story with their students but did not get to complete and develop it into a text. The teachers' reflections about their omission of Joint Rewriting included anxiety about being able to anticipate the wordings the students might require for creating stories (Diana, FGD4), difficulties in leading the students to the creation of a different plot (Nuri, FGD4), and negotiating between students' and the teachers' ideas (Dini, FGD4).

In the second iteration, the teachers seemed more confident in implementing the new practice as they had learned and reflected on the experiences in iteration one. This is evident particularly in Utara School that achieved their teaching goals in fewer lessons (i.e. three lessons to cover all lesson sequences). For example, Dini's reflection on preteaching key wordings indicated her awareness about selecting wordings suitable for miming and those that she could simply tell her students (Dini, FGD4). Such realisation enabled Dini and Anita to manage learning time more efficiently in iteration two.

Extensive data were gathered at each school site and each set presents important insights about different aspects of professional learning in action. However, in order to provide a rich account of the development of the teachers' learning uptake across all lessons in the recontextualised pedagogy, the case of Utara School is explicated here. The configuration of curriculum genres observed in Utara School is outlined in Figure 5.3.

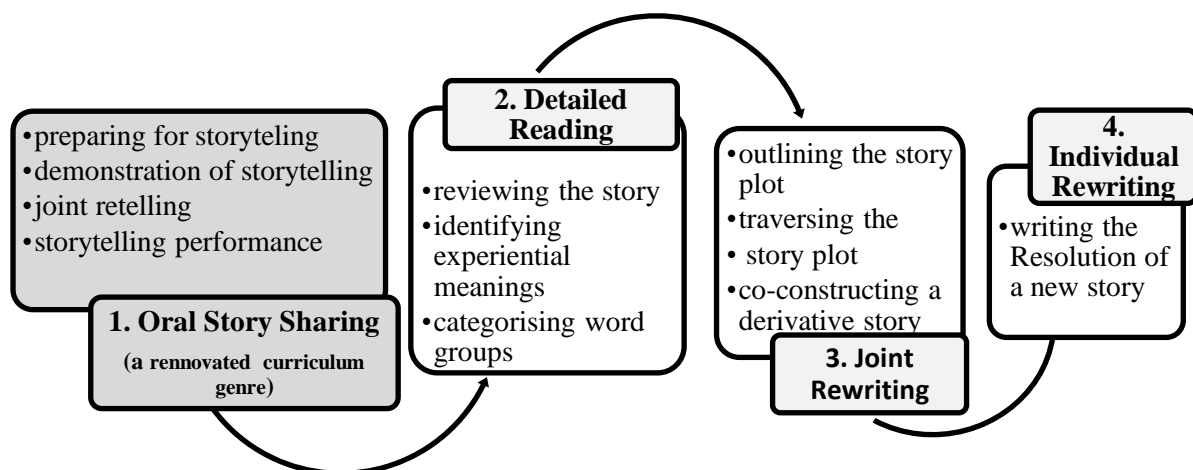


Figure 5.3 The configuration of recontextualised R2L curriculum genre

The teachers in Utara School, Dini and Anita, worked collaboratively to design the pedagogy and took turns to lead the lessons in each of the iterations. Dini was the main teacher in iteration one, while Anita took the lead in the second. As the focus of the analysis is on the learning experiences designed by the teachers as a team, each teacher's English and pedagogical competences will not be evaluated here. Rather our focus is on the selection, sequencing, and pacing of activities as they unfolded in the classroom.

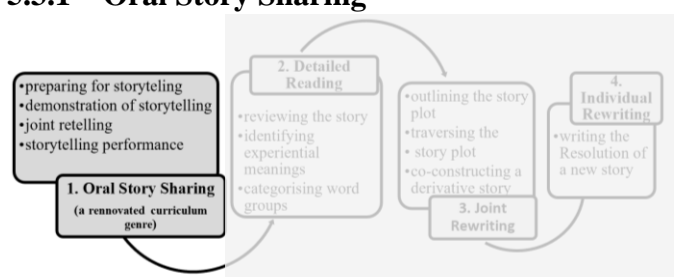
Data from transcriptions of videorecorded lessons and field notes on the teachers' practice were analysed based on Rose's (2014, 2018) pedagogic discourse analysis that focuses on the pedagogic activities (teaching and learning activities), pedagogic relations (participation strategies), and pedagogic modalities (resources used). As we have seen in Chapter 3 (section 3.6.2), the analytical tools of each category are as follows.

- Pedagogic (or teaching and learning) activities consist of series of **learning phases** where students' learning tasks are at the core of the phases. A task is usually specified by a teacher asking a question or giving instruction (Focus) and it may be preceded by providing preparation for the students (Prepare) and followed up by more explanation (Elaborate) after the students' responses are affirmed or rejected (Evaluate). In the analysis of pedagogic activities, **matter** refers to kinds of knowledge that is being exchanged (Rose, 2018).
- Pedagogic relations (strategies for participation) that focus on how the acquisition of competences is negotiated are examined through knowledge and action exchanges (Martin, 1992), where the primary knower (K1) and secondary knower (K2), the performer of action (A1), and the one demanding action (A2) are identified. In addition to roles, the structuring of pedagogic relations involves two simultaneous systems of **acts** (e.g. behavioural and conscious) and **interacts** (e.g. inviting, approving, modelling, and displaying).
- Pedagogic modalities (use of resources) constitute the mode of communication in the teaching and learning that involve **sources** and **sourcing** of meanings. *Sources* can be oral (e.g. teachers' and students' knowledge), recorded (e.g. texts, images), or phenomena in the **environment** (e.g. gestures). *Sourcing* may be realised by a teacher **pointing** to an image or by a student **inferring** from a picture.

The pedagogic register analysis enables the teachers' classroom practices to be described in a principled manner as they worked to engage students and to extend their English language

literacy. The findings of the pedagogic analyses are presented in the subsequent sections to describe learning experiences that indicate co-construction of meanings in storytelling. Data gathered as anecdotes from the participant teachers' Focus Group Discussions (FGD) and Facebook discussions are added to the description, when necessary, to contextualise the recorded lessons. In the following sections, the stages of the recontextualised curriculum genres are described in detail but not always at the level of pedagogic register analysis. For example, classroom interactions during collaborative telling and storytelling performance where the students worked in group prohibited the detailed analysis. The salience of interactions and kinds of meanings that enabled the participant teachers to take up the new learning influenced the nature of analysis.

5.3.1 Oral Story Sharing



As the first lesson sequence, the Oral Story Sharing genre was crucial not only in preparing the students in Dini and Anita's class to access written narrative texts through spoken language activities but also to support the students to perform storytelling with comprehension and confidence. The stages observed were Preparing for Storytelling ^ Modelling of Storytelling ^ Joint Retelling ^ Storytelling Performance. The first two stages focus on the students' comprehension and the last two on the students' confidence and spoken production. One key difference with R2L pedagogy (Rose & Martin, 2012), the renovated stage extended strategies in preparing before reading by providing the students not only with the background knowledge and outline of key elements to access a story but also by guiding the students to orally retell the story intelligibly and confidently.

Preparing for Storytelling

The Preparation for Storytelling stage aimed to prepare students for participating in the teacher's demonstration of storytelling. Through the teacher's storytelling, the students were introduced to a mentor text for the first time with the purpose of performance. Observations at Utara School in the first iteration revealed that strategies deployed by the teachers for preparing the students included pre-teaching wordings and predicting the plot based on the pre-taught wordings. Lexical items related to settings, main characters, and events considered 'difficult'

by the teachers were selected and introduced to the students through activities such as miming and matching the wordings to their synonyms.

The analysis of classroom discourse on pre-teaching the wordings suggests that bringing new meanings into students' repertoires requires teachers' awareness of task types and relevant ways to prepare the task. For example, in one miming activity, where a student acted out a wording and the rest of the class guessed, a learning task was considered successful when the actor had the knowledge about the wording and had the performance skill to act it out. But without sufficient preparation by the teacher, the student can be left unsure and poorly equipped for completing the task successfully. As demonstrated in Table 5.4, Dini (the main teacher of the first iteration) invited a student (S1) to mime a 'hearty slap', a key wording from *Tacky the Penguin* that describes Tacky's peculiar way of greeting others.

Table 5.4 Preparing for new lexical items

Dini (the main teacher), S1 (a female student)

Turn	Sp	Text	Pedagogic activity		Pedagogic relations		
			Phase	Matter	Role	Interact	Act
1	Dini	(talking to S1 near a teacher's desk)					
		Okay. 'Hearty slap'.	focus	action	dK1	inquire	knowledge
		You can mime to your friends this word.		activity	A2	direct	behaviour
2	S1	(looking confused)				inquire	knowledge
3	Dini	(pointing to S1)	prepare	activity	A2	direct	behaviour
		You mime					
		(turning to the class)					
		and then you guess what is it.			dK1	inquire	knowledge
		He mime and then you guess what's the meaning that he...					
		oh sorry, she mimes					
4	S1	(still looking confused and doing nothing)				inquire	knowledge

Code: classroom observation one (COU-1), excerpt 1

Note: In the following paragraphs, key analytical terms are presented in bold typeface to assist readers to locate the interpretation of events in the analytic tables.

In terms of *pedagogic activity*, the excerpt indicates a common learning cycle in which the specified task is not preceded by a prepare move. In her initiating move, Dini provided no

clue for S1 to respond to the task. Here, the task **focused** on the **action** of a ‘hearty slap’, but as the instruction was delivered in English, understanding the **activity** also seemed to be the focus. In the subsequent move (turn 3), Dini **prepared** the class for the activity by clarifying the procedure of miming. Yet, the desired response, i.e. acting out a ‘hearty slap’, was still not provided (turn 4). It appeared that clarification about the activity was not a sufficient or perhaps relevant support. As the analysis of *pedagogic relations* revealed, the nature of the task demanded the student’s **display of knowledge** about the meaning of a ‘hearty slap’ and **behaviour** conforming to the wording. This implies that without knowing the meaning of a ‘hearty slap’, it is difficult for the student to successfully mime the wording. While preparing to do an activity can be clarified through the use of gestures, accessing meaning of a new lexical item might have been more successful by simply telling or showing to the students. Such cueing as telling or showing is similar to Rose and Martin’s (2012) suggestions in preparing before reading that the teacher could provide meaning glosses of key wordings from the text to help students comprehend what is happening in the text.

The breakdown of communication with S1 led Dini to hand over the issue to her colleague, Anita. The interaction between Anita and S1 was not clearly captured during the observation as they spoke privately in the front corner of the class. However, it can be inferred from the excerpt in Table 5.5 that during her private talk with S1, Anita had prepared S1 to act out another wording from the story, i.e. graceful.

Table 5.5 Giving options in predicting meanings

Anita (the ancillary teacher), Ss (students) when students spoke in unison and S1 (a female student)
L-Ind: Indonesian language

Turn	Sp	Exchange	Gloss	Pedagogic relations			Pedagogic modalities	
				role	interact	act	sourcing	sources
1a	Anita	look at his mime and you guess what word is it.		dK 1	inquire	knowledge	refer	S1's gestures
1b		<i>jadi dia akan menggerakan badannya dan katanya apa.</i>	so, she will move her body and what the word is.		inquire L-Ind	knowledge		
1c		<i>apa yang dia gerakan graceful apa growl?</i>	What is she miming: graceful or growl?		suggest	knowledge	elicit	options
2	S1	(acting out graceful gestures)		A1	display	behaviour	act out	S1's gesture
3	Ss	Graceful		K2	display	knowledge	infer	S1's gesture
4	Anita	yes, good. graceful.		K1	approve	knowledge	refer	prior move

(COU-1), excerpt 2

The task to mime and guess an action, as illustrated in this exchange, was successfully completed by an actor (S1) and the rest of the class. Similar to Dini's initiating move in the previous excerpt, Anita began with a question (dK1), which delayed information from a primary knower. She **inquired** her students' **knowledge** of a wording based on S1's gestures in English (turn 1a) and then clarified in Indonesian (turns 1b and 1c). However, Anita's choice to *interact* with students was different from Dini's. In addition to **inquire**, Anita **suggested** the expected **knowledge** for the students to display by bringing the meanings through **elicitation** of two **options**—'graceful' and 'growl'. These wordings had been introduced earlier in the matching-synonym activity. Knowing the meaning of 'graceful', S1 successfully **displayed** the desired **behaviour**, i.e. graceful gestures, which entailed an expected response from the rest of the class (turn 3). It appeared that limiting the set of potential answers by presenting options was a realistic strategy where students can narrow

their search for relevant wordings and thus enabling them to predict the meanings of new lexical items.

These analyses of pedagogic relations have provided evidence of the ways teachers' choices in taking a leading role can be adjusted to the students' needs. As shown in the analysis, Dini and Anita initiated the interactions with a typical demand for students' knowledge display. However, perhaps reflecting on the previous unsuccessful move, Anita extended the use of inquiry by providing students with options of wordings as well as their attendant physical actions that finally effectively supported the students to complete the task. The students' success in completing the task highlights the virtue of Hammond and Gibbon's (2005) 'message abundancy', where students can acquire new meanings (i.e. graceful and growl) that are presented in a number of different modes and activities.

The interactions between the teachers and students in the miming activity were observed to be dynamic and collaborative. It was also evident teachers too built shared understandings of the important lexicons. As part of a teaching team, Dini and Anita shared flexible responsibilities in the class. Dini who seemed overwhelmed in guiding a student to accomplish an 'acting' task was supported by Anita. The way Anita approached the situation without undermining the role of Dini as the lead teacher was an indication of their collegial relationship. Such openness and trust afforded Dini and Anita a way to overcome the challenge of providing appropriate support for their students in this task and others. As such, Dini and Anita's collaborative interactions made new knowledge more accessible to their students.

In the second iteration Dini and Anita were more strategic in preparing the students to access a new story. The focus shifted from the meanings of lexical items to the main stages of a story. In the lead role, Anita prepared her students by introducing one main event considered crucial in the story of *Chicken Little*. The first event of the story, i.e. *an acorn fell on a chicken's head*, was presented through three word cards, which were colour coded representing participant (green for *an acorn*), process (yellow for *fell*), and circumstance (red for *on chicken's head*). The students were asked to match these cards to their corresponding pictures (see Figure 5.4), and arranged the word cards into a sentence.



Figure 5.4 Visual support to predict an important event in a story

With these visual prompts, the students found it easy to complete the activity that required them to match a word and an image then make a sentence using the cards. With this knowledge, the teacher and the students did not need to spend much time building a shared context for predicting the new story because Anita could simply inform the class that this acorn fell on chicken's head was '*the first event that will then cause many other events*' (Anita, COU-6).

As Adoniou and Macken-Horarik (2007) and Rose and Martin (2012) argue, preparing before reading was an important step in preteaching language that will inform the reading process, this study found preparing for storytelling to be key. As the recontextualised R2L pedagogy in this study focused on developing students' spoken English narratives, it extended strategies offered in Rose's R2L model to help students comprehend new lexical items not only by providing meaning glosses (Rose & Martin, 2012) but also through the use of physical actions. In terms of teacher professional learning, this finding indicates the importance of involving teachers in selecting a mentor text and identifying key wordings through which the plot unfolds. Such involvement allowed the teachers to recognise not only the complexity of linguistic choices but also the potential difficulty for their students to read and comprehend the text (Rose & Martin, 2012).

Teacher's Demonstration of Storytelling

Analysis of observations on the teacher's demonstration of storytelling stage revealed that throughout the two iterations Dini and Anita demonstrated increasingly refined storytelling skills with their students. This was evident in the analysis of classroom observation data that in the first iteration Dini and Anita seemed uneasy to explore a common reading focused on the plot with their students. Instead, they were concerned with checking the students'

understandings of certain wordings. However, analysis of the second iteration revealed that Dini and Anita were more confident to use more multimodal resources to maintain the interactivity of the storytelling with their students.

In the first iteration, a common strategy the Utara teachers used during the storytelling was an explanation of certain lexical items in the students' first language. For example, Dini often provided options of words in Indonesian and Sundanese (vernacular) in order to provide students with access to more nuanced meanings. Table 5.6 provides an example as Dini switched between Sundanese (italicised and underlined), Indonesian and English to clarify that the word 'Tacky' was used in the story as both the name of the main character and a description of his unusual attribute.

Table 5.6 Interplay of English and students' mother tongues

Sp	Text	Gloss	Pedagogic modalities	
			sourcing	sources
Dini:	<i>Mungkin sekarang supaya lebih gereget,</i>	<i>Perhaps, to make the meaning clearer..</i>		
	the synonym of Tacky is... <u><i>mahiwal</i></u>	<i>the synonym of Tacky is <u>mahiwal</u></i>	present Sundanese	teacher knowledge
Ss:	(laughing)			
Dini:	Tacky in Indonesian is <i>abnormal</i> ... in Sundanese is?		elicit	
Ss:	<i>Mahiwal</i>		recall Sundanese	prior move

(COU-1), excerpt 3

Understanding the nuanced meanings of 'Tacky' was considered crucial to enable the students to follow the plot of the story. In terms of *pedagogic modalities*, Dini **referred to** a Sundanese wording '*mahiwal*', meaning either annoying or amusing to explain the nature of main character, Tacky. It is evident from the students' laughter that using the Sundanese attribute helped them to visualise Tacky as being amusingly different—weird but harmless, endearing character. While Dini's choice of the Indonesian equivalence 'abnormal' for 'Tacky' seemed vague, it was Tacky's attribute of being '*mahiwal*' in Sundanese that best matched the intention of the English meaning. This instance indicates that drawing the students beyond the efferent or factual features of the text (definition and meanings) to the nuances (aesthetics and feelings), allows students to connect to their personal experiences.

While questioning in predicting and evaluating was important for keeping students on task during the teachers' storytelling, the analysis of classroom observation data revealed that questioning could also obstruct the interactions. Questions that were asked as a check of students' understandings often entailed the teachers' prolonged explanations that interrupted the flow of the story (COU-1, COU-2). As such, frequent questioning and explanations throughout the telling enabled the students to understand the development of the story but at a stake of losing the connections across the unfolding text.

However, in the second iteration, Anita demonstrated her increased confidence and skills in enacting a more engaging storytelling performance using a variety of *pedagogic modalities*. Analysis of the storytelling revealed that the use of multimodal sources such as images, gestures and intonation allowed her to reduce the length of explanations of lexical items and instead, to focus on bringing the students to the story. In iteration two, the Utara teachers chose *Chicken Little* as a mentor text. During the demonstration, Anita used two-sided palm cards: one side showing characters of the story to inform the students which character was speaking and the other side functioning scripts of the story for her to read (see Figure 5.5).



Figure 5.5 Double-sided cards for storytelling

The observable effect of character cards was twofold: firstly, such visual prompts reduced the teacher's 'anxiety' in doing the performance and secondly the cards also assisted the students to keep the track of the story. This way, the students were aware of who was being involved in the unfolding moments even though the teacher did not use different voices for different characters.

In addition to the use of 'character cards', it appeared that the repetitions of cumulative stories enabled the students to predict the story events as well as to participate in them. In

Chicken Little, each character reappears and says similar things such as *I saw it with my own eyes. I heard it with my own ears*. The analysis of observation data revealed that Anita made use of such repetitive utterances to invite her students to join in the storytelling, as illustrated in Table 5.7.

Table 5.7 Inviting students' engagement in storytelling

Turn	Sp	Exchange	Pedagogic activities		Pedagogic modalities		Pedagogic relations	
			phases	matter	sourcing	sources	interact	act
1	Anita	(Showing a Chicken Little card)	prepare	a character	refer	a card	invite	attention
		' <i>I saw it with my own...</i> '	focus	character's saying	read, rising intonation	story	invite	perception
		(pointing to her eyes)	focus	a thing	point	teacher's eye		
2	Ss	Eyes	identify	a thing	identify	teacher	display	engagement
3	Anita	' <i>And heard it with my own ...</i> '	focus	character's saying	read, rising intonation	story	invite	perception
		(pointing to her ears)	focus	a thing	point	teacher		
4	Ss	Ears	identify	a thing	identify	teacher's ears	display	engagement

In excerpt depicted in Table 5.7, Anita demonstrated her skills both as a storyteller and teacher without interrupting the flow of the story. The structuring patterns of *pedagogic activity* and *modalities* in this excerpt indicate that Anita successfully managed multiple sources of meanings and brought them into the discourse to engage the students in her storytelling. Each character card (e.g. Chicken Little) was used to **prepare** students for upcoming utterances from the story.

At the level of *pedagogic relations*, showing the card functioned to **invite** students' **attention** and to prepare them for visualising their **perception** about which characters were speaking as well as what they said. To assist students to focus on the task (i.e. *I saw it with my own...*), Anita used a rising intonation inflection, instead of asking a question, and combined with use of gesture (e.g. pointing to her eyes). The students seemed to be aware that they were required to complete Chicken Little's lines. In turns 2 and 4, the students successfully

identified the wordings (*eyes, ears*) and at the same time **displayed** their **engagement** to the storytelling. The analysis indicated that juxtaposing audio, visual, and gestural sources enabled the students to participate in a storytelling process.

The findings suggest that teacher's demonstration of storytelling is central to students' preparedness for independent storytelling. This stage provided the students not only with the ways stories can be responded to but also with the ways to share a story. During the demonstration of storytelling in the first iteration, the teachers guided the students to identify the happenings, settings, and characters involved in the story by providing definitions, synonyms, translations, as well as language explanations. While such literary and language-related content is considered pivotal for learning a foreign language, it was evident in this study that over emphasis on accumulation of factual knowledge in oral storytelling interfered with the development of aesthetic responses to the story (Lwin, 2016; Short, 2012). In the second iteration, the teachers' strategies during the storytelling involved a more balanced practice between focusing on contents of a story and triggering students' emotional responses. Allowing for the diversity of students' responses to a story can lead to the development of more aesthetic responses (Rosenblatt, 1982). Opportunities to aesthetically respond to the story is believed to provide students with engagement, understanding, and pleasure, which according to Rose (2016) is a natural starting point to teach reading.

After ensuring students' general comprehension of a story, the lesson in R2L pedagogy (Rose & Martin, 2012) could go straight to Detailed Reading stage to enable all students to read the text with a full depth of understanding. In the recontextualised pedagogy offered in this study, however, the lesson could go straight to students' independent Storytelling Performance stage if the students were ready or to Joint Retelling to ensure that all students had enough support to re-tell the story with confidence. In Utara School, the lesson continued with Joint Retelling.

Joint Retelling

The Joint Retelling stage aimed to provide students with opportunities to tell the stories in collaboration with teachers and their peers. This stage served as the transition from a teacher-led activity to students' independent work. In this activity, the students worked in group, seated in a cluster of tables for approximately 14 students (Figure 5.6). The layout allowed the movement of the teachers and students to be flexible so that the students could practise with their group and the teachers could monitor the students' progress more closely and

provide feedback when required. The nature of students working in group prohibited pedagogic register analysis of joint retelling in the study; as such the analysis was based on the field notes of classroom observations.

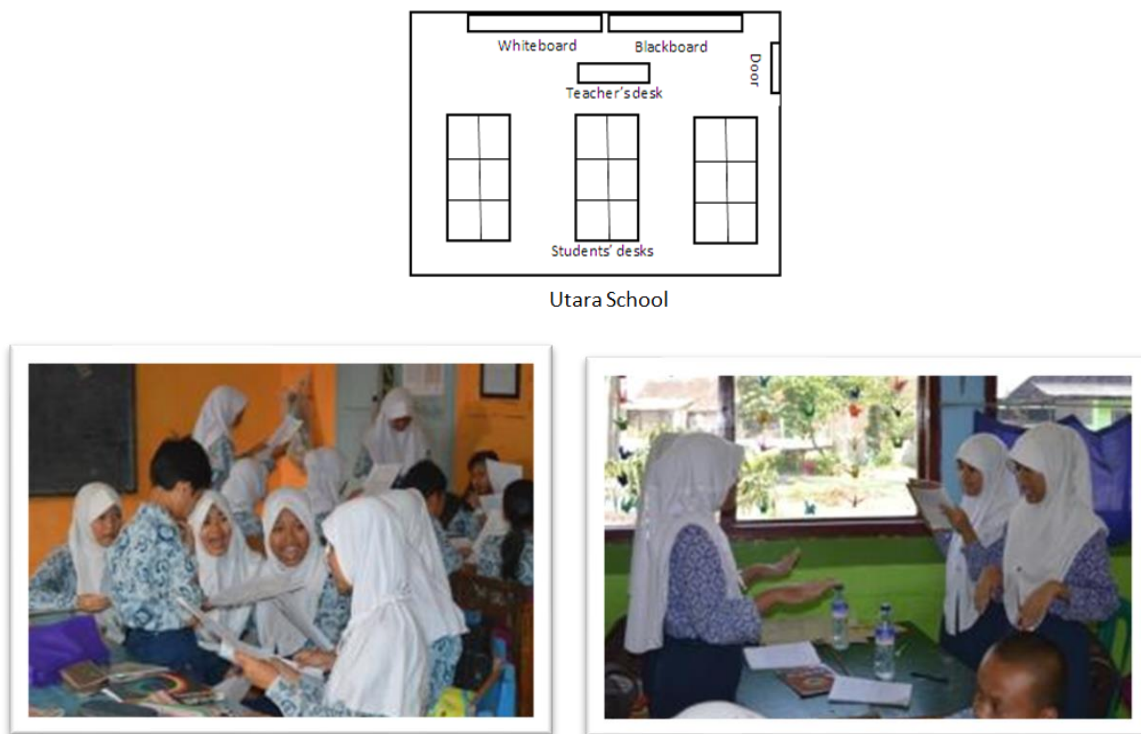


Figure 5.6 Layout in the Joint Retelling stage

Analysis of classroom observation data revealed that Joint Retelling stage unfolded through stages that are typically applied in Readers' Theatre: teachers' reading aloud, discussions to ensure comprehension, students' selecting roles in the story to play, and finally students practicing reading the script with their peers (Lekwilai, 2014; Young & Nageldinger, 2017). Dini and Anita read aloud a story script at least twice before the students finally practised reading the script with their peers. At this stage, the students were invited to select roles in the story they would take up. This way, the students had a purpose in listening and reading the story together with the teachers. Moghadam and Haghverdi (2016) argue that having an audience and obvious reasons to read pushes repeated reading aloud in Readers' Theatre further than merely repetitious drills.

As part of the preparation for reading aloud, the teachers first reviewed key elements of the story to connect the students to the previous storytelling activity. Here, the review functioned in a similar way as preview at Preparing before Reading stage in R2L pedagogy (Rose & Martin, 2012) that it summarised the plot of the story so that the students were able to

recognise the key events as the story unfolded. Following the review, the first reading aloud involved the students to repeat all lines in the story after the teachers; but in the second reading aloud, the students repeated after the teachers the lines relevant to the roles they played.

Going through each line of the script with Dini in iteration one and Anita in iteration two helped the students to focus on linguistic and other semiotic resources that they could draw on. Immediate feedback on the accuracy of the students' pronunciation and the use of gestures were some of the observable and transferrable skills for the students. This way, they could relate the sounds to the written form, as well as to the meaning clarified through movement, intonation, and explanation in the first language. The kind of pedagogic modalities used in the renovated stage made one key difference from the Preparing before Reading stage in R2L pedagogy applied in the context where students' spoken English is already developed. As reported in a number of studies, focus on pronunciation, the use of gestures, and code-switching to the mother tongues are pedagogic modalities found effective to bring new meanings to EFL students and support their development of spoken English (Lwin, 2010; Mason, 2018; Omar & Saufi, 2015).

Finally, students practised reading the relevant lines with their peers. Collaborative work was evident at this activity where students got feedback from both the teachers and their peers. All students participated actively as they had a purpose to work with others and opportunities to use spoken English in a safe environment. A similar result reported in studies by Tsou (2011) and Moghadam and Haghverdi (2016) about students' increased confidence was noticeable in the study reported in this thesis. Throughout the two iterations, the students participating in the study demonstrated increased confidence in reading the lines from the script and use appropriate vocal and facial expressions to tell the story (COU-2, COU-6).

Storytelling Performance

The Storytelling Performance constitutes a central task of the Oral Story Sharing curriculum genre. At this stage, Dini and Anita provided their students with two options for performing their Readers' Theatre: concurrent and individual performances (see Figure 5.7). The concurrent performance allowed several groups of students to perform from their desks simultaneously while the individual performance allowed one group at a time to perform in front of the class.



Figure 5.7 Types of Readers' Theatre performance

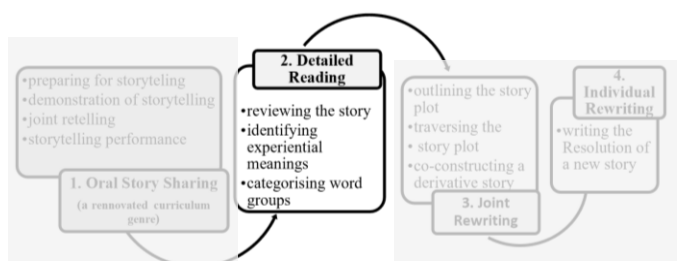
As with the analysis of interactions during the collaborative telling, analysis of classroom observation data on students' performances was based on the researcher's field notes. Analysis revealed that the students demonstrated their confidence in performing their Readers' Theatre (COU-2, COU-6). It was noticeable that the students took up key principles demonstrated earlier by the teachers; they incorporated voice modulations, gestures and facial expression for lively storytelling. The students' success in incorporating multiple sources of meanings into their story telling performance indicated their confidence and improved control over the use of more spoken-like English.

Dini and Anita's decisions in giving the options for students' performances were based on their discussions with teachers from other participating schools during the ongoing professional learning experiences (FGD1, FGD2). Together with other teachers, Dini and Anita discussed and reflected on their own lessons to better understand the value and challenges of each type of the performances. The teachers agreed that concurrent performance gave all students opportunity to perform the Readers' Theatre with confidence within the allotted time. However, the teachers reported that the noise from several students who chanted together disrupted the pleasure of listening to stories. In responding to this issue, Anita and Dini, who saw giving opportunities to all students was important, suggested that individual performances could only be conducted when learning time in class was available.

In sum, the strategies offered in Oral Story Sharing stage supported the participating students in this study to develop their confidence and fluency in performing spoken English narratives. These students were engaged in a number of learning experiences that provided 'message abundancy' (Hammond & Gibbons, 2005) to help them successfully access and make meanings in English as evident in their Readers' Theatre performance. The students' use of voice modulations, gestures and facial expression for dynamic story sharing indicated their understanding of the story. As argued by Mason (2018) and Omar and Saufi (2015),

comprehension is required to ensure that facial expressions and intonations are relevant to show emotions in telling or reading a story. After students' storytelling performance, Detailed Reading was the next step.

5.3.2 Detailed Reading



Detailed Reading in R2L pedagogy aims to support students to read a text fluently with literal, inferential and interpretive comprehension, and to recognise its author's language choices, which in turn can be used in the students' own writing (Rose & Martin, 2012). At this stage of the model, the teacher guides students through a selected passage, sentence-by-sentence, with the students identifying and highlighting groups of words as they go (Rose, 2016). In narrative texts, the goal of detailed reading is to read and recognise the literary language patterns that authors use to expand meanings within and between sentences. Rose (2016) argues that "these meanings are realised in grammatical structures, but the focus of analysis is not on grammar, it is on the contributions of each element to the register of a story—its plot, settings, characters and theme" (p. 55).

In contrast to Rose's argument, the focus of Detailed Reading in the recontextualised R2L model used in this study was on the identification of grammatical structures realising events, characters, and settings of a story. This focus on grammar was considered important by the teachers participating in this study as grammatical knowledge has traditionally been mandatory content in Indonesian curriculum for English. As students' understanding of the plot and value of the story had been dealt with in some detail during the Oral Story Sharing stage, the teachers saw opportunities to teach grammar in context during the Detailed Reading stage (FGD2). Similarly, form-focused instructions that are framed in meaningful teaching strategies are considered desirable in the EFL teaching contexts so as to provide balance between the development of students' communicative competence and success in form-focused exams (Butler, 2011; Huang, 2016; Plo et al., 2014).

Furthermore, as evident in the pre-intervention texts (further discussed in section 5.3.4), the students in Utara School demonstrated their ability in retelling the story in a logical structure and using relevant lexical items but they had difficulties in constructing standard English sentences. Hence, Detailed Reading in this study focused on assisting the students to develop control of how events, characters, and settings in a story were constructed within sentence and between sentences.

Analysis of observation data revealed that Utara teachers' design of learning experiences in Detailed Reading unfolded as follows: review the story, identify clauses, and categorise word groups. When reviewing the story, Dini and Anita focused on the generic structure of stories by identifying key information orienting readers to stories in the Orientation stage, the development of tension in Complication, and the ways the main characters resolve their conflicts in the Resolution stage.

Following this, the students were assisted to identify clauses by using semantic prompts as follows: 'what's happening?' for experiential 'processes', 'who/what involved?' for 'participants' involved in the processes, and 'when, where, or how, etc' for 'circumstance'—additional information surrounding the processes. The use of probe questions was combined with colour coding used to underline the wordings that instantiated the elements of the clause. Although there is a convention used among systemic functionalists for colour coding where green is synonymous with the processes, red with the participants, and blue with the circumstances, the Utara teachers opted to use yellow, green, and red respectively.

Finally, Dini and Anita invited the students to focus on the verbal groups realising processes in English clauses. It was at this stage that their knowledge about 'functional' and 'traditional' grammar came into play. Dini and Anita guided the students to identify patterns of the verbal group by relating the verb forms to their tenses such as past and present, and whether the verbs took regular or irregular forms such as 'ed-' in 'walked' for regular and 'ran' for the irregular.

Noticeable in these teachers' interactions was that teachers' knowledge about functional grammar was key to the implementation of detailed reading activity. Rose (2016) similarly observes that "a basic grasp of functional grammar can be useful for teachers to recognise the word groups that express each chunk meaning in a sentence" (p. 60). And further, success in assisting students to identify meanings at sentence level supports the development of students' literal understanding, which then forms a platform for elaborating other layers of

meanings (Rose, 2016). As the students in this study were at their beginning stage of learning English, the teachers believed that their students required high support in developing literal comprehension before moving onto higher levels of meanings (FGI, FGD2).

Analysis of pedagogic discourse in the first and second iterations indicated that Dini and Anita's unfamiliarity with the different process choices in functionally oriented grammar made it harder for them to guide their students to identify language patterns of a mentor text. In iteration one, for instance, Dini showed her uneasiness when giving instruction to her students in identifying elements of clauses (i.e. Participant, Process, and Circumstances). As illustrated in Table 5.8, Dini focused on supporting her students to identify clauses in the first paragraph of *Tacky the Penguin*. In particular, she focused on the subjects (underlined) of the following sentences: *There once lived a penguin. His home was an icy land he shared with his companions.*

Table 5.8 Preparing for identifying a clause

Turn	Sp	Text	Gloss	Pedagogic activity	
				Phase	Matter
1a	Dini	<i>Oke silahkan untuk paragraf satu saja silahkan pakai hijau. Ibu bimbing dari atas ya..</i>	<i>Okay, just the first paragraph, with green. I'll guide you from the top, yes</i>	prepare	activity
1b		There once lived a penguin		prepare	a clause
1c		a penguin, <i>what apa benda, kerja?</i>	A penguin, what... <i>is it a thing, action?</i>	focus	participant
2	Ss	Penguin		identify	participant
3	Dini	Penguin.		evaluate: affirm	
		Square with what colour?		focus	participant
4	Ss	Green		identify	participant
5	Dini	<i>Hijau.</i>	<i>Green..</i>	evaluate: affirm	
		<i>Kemudian bagaimana dengan his home?</i>	<i>Then what about his home?</i>	focus	circumstance
6	S3	<i>Rumahnya</i>	<i>His home</i>	propose	meaning
7	S4	Where... where		propose	metalanguage
8	Dini	<i>Dengarkan Ibu (Ika) akan membantu kita untuk menjelaskan.</i>	<i>Let's listen to Ibu (Ika), she'll help us explain.</i>	direct	activity

(COU-3), excerpt-1

With respect to *pedagogic activity*, the analysis of learning phases indicated that Dini struggled to sequence the steps in identifying elements of a clause using the functional perspectives. Initially Dini **prepared** the students by locating the intended text (i.e. the

first paragraph) and reminding the students of a colour code to use (i.e. green). She seemed to assume that students already knew what ‘green’ meant in that activity. She then read aloud ‘*There once lived a penguin*’ to draw students’ attention to the first sentence of the paragraph and **specified** a task for students to **identify** the ‘participant’ of the clause and its corresponding colour code. However, Dini seemed unsure of what semantic prompts to use as shown in turn 1c (*‘A penguin’, what... is it a thing, action?*) and turn 3 (*Square with what colour?*). The students tried to interpret Dini’s demand by repeating the wording in turn 2 (*penguin*) and identifying the intended colour for penguin in turn 4 (*green*) as the participant of the clause.

Affirming the students’ responses, Dini did not proceed to focus on other elements within the same clause. Instead, she invited the students to **focus** on another task from the second sentence (*Then what about ‘his home’?*). Yet, this task was also unclear and the students interpreted it as a demand for supplying the equivalence of ‘his home’ in Indonesian (*rumahnya*) or a corresponding question word (*where... where*). None of the students’ responses were affirmed this time as Dini did not seem to really understand what to look for. At this point, Dini handed over the lesson to me, as it appeared the newness and intricacy of the task in the Detailed Reading was too daunting to handle alone.

The complexity of the task in Detailed Reading was not only experienced by the Utara teachers but also by teachers from other schools participating in this study. Although the participant teachers were able to complete the tasks in the professional learning, they all struggled with the complexity of the structures of the texts when they were working independently with their students on texts they had chosen for working with the students. As part of the ongoing professional learning experiences, all participant teachers conducted textual analysis of a story to explore linguistic resources used by an expert author (FGD2, FGD3). During the meetings, these teachers collaboratively analysed a text to learn how to segment a clause and how to formulate probe questions using a functional perspective. It appeared that more refined understanding of how to identify a clause structure enabled the teachers to plan and prepare teaching scripts to guide them to use the semantic prompts with their students.

Following the teachers’ group meetings (FGD2, FGD3), Dini and Anita demonstrated their increased confidence in preparing for the micro level of the curriculum. Analysis of

classroom observations revealed that Dini and Anita's preparation on micro level of the curriculum was crucial to the success of their pedagogic practice, particularly with respect to scaffolding students' writing. The use of probe questions on teachers' notes helped Anita and Dini to go through each clause systematically and to scaffold students to complete the task with confidence. For example, effective guidance was evident when identifying a clause from the story of *Tacky the Penguin*: *One day the penguins heard the thump thump thump from the distance*. On their notes, Anita and Dini grouped the clause elements into 'Participant', 'Process', and 'Circumstance' along with the relevant colour coding and probe questions for each of the elements, as follows.

	One day	the penguins	heard	the thump thump thump	from the distance
Metalanguage:	circumstance	participant	process	participant	circumstance
Colour coding:	red	green	yellow	green	red

<u>One day</u>	WHEN did the penguins hear the thump thump thump?
<u>The penguins</u>	WHO heard the thump thump thump?
<u>Heard</u>	WHAT HAPPENED to the penguins?
<u>The thump thump thump</u>	WHAT did the penguins hear?
<u>From the distance</u>	WHERE did the thump thump thump come from?

To give a sense of how the identification of clause elements unfolded, Anita's guidance in identifying a Circumstance using semantic prompts and colour coding is presented in Table 5.9.

Table 5.9 Teacher's guidance in identifying a clause

Turn	Sp	Text	Pedagogic activity		Pedagogic modalities	
			Phase	Matter	Sourcing	Source
1	Anita	Okay, from 'one day' ya, let's see the first sentence. When did the penguin hear the thump, thump, thump? When?	direct focus	activit y circ.	locate elicit	text Probe question
2	Ss	One day	identify	circ.	point	text
3	Anita	One day.. <i>correct</i> so underline with?	evaluate: praise focus		repeat	prior move
4	Ss	Red.. (underlining)	propose underline	circ. circ.	elicit recall mark	colour code colour code text

(COU-5), *excerpt-1*

In this interaction, Anita looked confident in guiding the students to locate a clause element. She supported students' understanding through a rather predictable discourse

pattern and multiples uses of semiotic resources. The structuring patterns of learning phases, Focus ^ Identify ^ Evaluate ^ Underline, combined with clear semantic prompts and affirmation assisted the students to anticipate what to focus on and how to respond.

At the level of *pedagogic modalities*, Anita’s effective uses of learning sources also contributed to the students’ confident participation in the interaction. In turn 1, for instance, she **located** the intended sentence and **elicited** the circumstance of time by using probe questions ‘*When did the penguin hear the thump, thump, thump. When?*’. The question word ‘when’ provided clue for the students to identify wordings expressing time. As the rest of the sentence was mentioned in the question, the students easily **identified** ‘*One day*’ as the desired response. In the subsequent moves, Anita’s elicitation for the relevant colour code was successfully completed by the students by **recalling** the relevant colour for coding a circumstance. This finding suggests that careful planning and preparation enabled teachers to effectively scaffold students to deconstruct a text using the functional approach.

While segmenting a clause containing verbal groups with content words can be straightforward, Dini and Anita found identifying a clause of relational processes challenging. In some instances, a relational process typically involves linking verbs with grammar words of ‘be’ (e.g. is, am, are). The following example is the identification of a relational circumstantial clause taken from *The Chicken Little* story.

	The chicken little	was	in the woods.
Metalanguage	participant	process	participant
Colour coding	green	Yellow	green

The linking verb ‘was’ must be present to relate an entity ‘the chicken little’ to its location ‘in the woods’. In Indonesian, however, linking verbs (e.g. *adalah, merupakan*) are not always required for connecting two participants of the clause (Moeljadi; Bond; da Costa, 2016). The options for translating ‘the chicken little was in the woods’ are minimally as follows:

	The chicken little	was	in the woods.
a.	<i>Si ayam kecil</i>	\emptyset	<i>di hutan.</i>
b.	<i>Si ayam kecil</i>	<i>berada</i>	<i>di hutan.</i>
gloss	The chicken little	existed	in the woods

In Example (a) a linking verb is absent but in Example (b) an existential verb may optionally be used. As such, Example (b) is no longer a relational process but an existential process with the following structure:

b.	<i>Si ayam kecil</i>	<i>(berada)</i>	<i>di hutan.</i>
Gloss:	The chicken little	(existed)	in the woods
Metalanguage:	Participant	Process	Circumstance
Colour coding:	green	Yellow	red

The different structure of English and Indonesian relational processes appeared to lead to Anita's confusion in labelling the clause elements, as illustrated in the following excerpt.

	Text	Gloss
Anita:	Ya. Look at first line. Who... listen! who was in the woods?	
Students:	Chicken little	
Anita:	Yes, Chicken Little. Colour?	
Students:	Green	
Anita:	Yes. Good. Next. Where was Chicken Little? Where? Oh sorry. In the woods? Do you think red or green? <i>Apa pertanyaannya?</i>	<i>What's the question?</i>
Students:	Where	
Anita:	<i>Kalau in the woods tempat kan? Harusnya apa?</i>	<i>What about 'in the woods', it's a place, isn't it? What it should be?</i>
Students:	Merah	<i>red</i>
Anita:	Next. Between Chicken Little and the wood, there is a connection. Connection <i>di sana?</i>	<i>What's the connection there?</i>
Students:	Was	
Anita:	Was, yes. Was. <i>berarti?</i>	<i>So?</i>
Students:	Yellow.	

(COU-7), excerpt-1

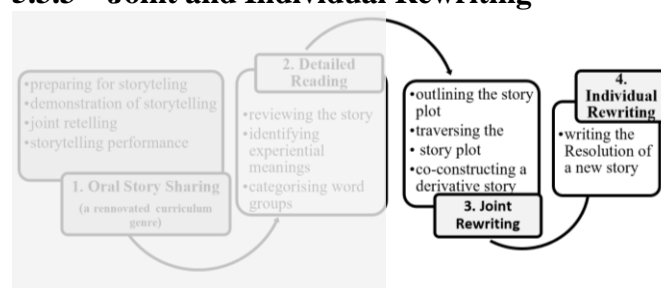
Here, Anita used a probe question '*Where was chicken little? Where?*' to guide students to focus on '*in the woods*'. The question asking for location made Anita think that it referred to an extra detail to locate an event. Although she had prepared earlier on her note functional labels relevant for each of the elements in a clause, she seemed uncertain about '*in the woods*' as a Participant or a Circumstance. It seemed that because the question word 'where' was the focus, she decided '*in the woods*' was a Circumstance denoting a location (*In the woods is a location, isn't it?*). Despite her confusion, she made it clear to the students that a

linking verb ‘was’ serves to link between two entities (*Between Chicken Little and the wood, there is a connection*). It indicates that Anita was aware about the role of a relating verb; yet, a stronger tool to develop a more refined understanding about the description of a place as part of the main or additional element in a clause was needed.

To deepen students’ understandings about the construction of a clause, Anita and Dini invited students to notice the overall patterns emerging from the colour coding. The analysis of observation data revealed that by referring to the colour coded text the students effectively identified the consistent appearances of the participants (green) and the processes (yellow) in every clause and noticed the circumstance, which was referred to as situation (red), as optional information.

As the students developed control over identifying the elements of a clause (i.e. Participants, Processes, Circumstances), they were further guided to examine the grammatical forms of processes. The focus was on the expression of tense in English, something considered challenging for the students. With a particular focus on the verb forms, the teachers guided the students to categorise past tense verbs into regular (verbs ending with -ed) and irregular forms and to separate clauses containing auxiliary verbs (was, were). It appeared that the teachers’ elaboration on the grammatical forms enabled the students to consolidate their understandings of a clause construction in English, as it was evident later in the students’ texts (section 5.3.4). Such knowledge despite recent curriculum renewal was still considered important by these teachers in this context.

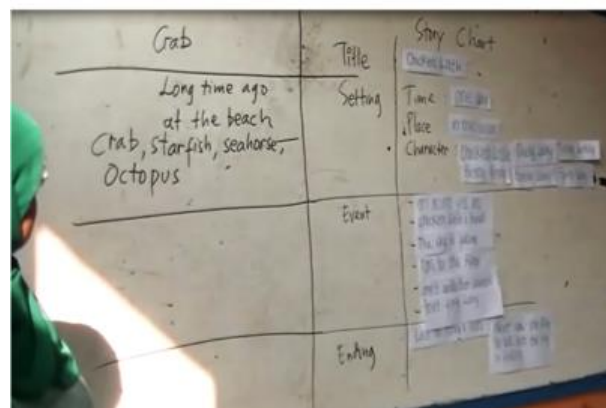
5.3.3 Joint and Individual Rewriting



The Rewriting stage of R2L pedagogy aims to guide students to practise writing a new story by following the language patterns of a mentor text discussed in Detailed Reading. Rewriting a story applies a new field such as new characters, events, and setting to the language patterns of the mentor story (Rose & Martin, 2012). The teacher’s role in this stage is critical for assisting students to recognise useful language features in the mentor story and to borrow

them for writing a new story to the Resolution stage. In Utara School, the process of Rewriting began with Joint Rewriting where the teacher and students co-constructed a new story, followed by Individual Rewriting where the students individually completed the Resolution part of the new story.

The analysis of classroom observations of Joint Rewriting stage in Utara School (COU-5, COU-8) revealed that a key step in this stage was developing an outline of a new story. At this stage, Dini and Anita reviewed the main stages of the mentor texts and using them as an outline for negotiating a new story plot with the students. The students in this study were familiar with identifying a generic structure of a genre as they had learned English using genre pedagogy for two years now. Following the review of stages, Dini and Anita developed a story chart consisting of sections representing the stages of a narrative genre, as exemplified in Figure 5.8.



Crab	Title	Chicken Little
A long time ago At the beach Crab, Starfish, Seahorse, Octopus	Setting	Time: one day Place: in the woods Characters: Chicken Little, Ducky Lucky, Turkey Lurkey, Henny Penny, Goosey Loosey, Foxy Loxy
	Event	An acorn fell on Chicken Little's head The sky is falling Ran to the king Met with her friends Met Foxy Loxy
	Ending	Led to Foxy's den Never saw the King to tell him the sky is falling

Figure 5.8 A story chart (COU-8)

The chart consisted of three columns where the middle part presents metalinguistic labels for staging the text: Orientation, Complication, and Resolution respectively. The terms were used

to guide the students to recall specific information from the mentor text *Chicken Little*. To ensure that the students successfully recalled the relevant information, Anita provided the students with cards containing wordings representing the key phases of the story.

It was noticeable that making the landmarks of the story explicit enabled the students to grapple with language resources offered by the mentor text. For instance, Anita presented the milestones of *Chicken Little* through a concise selection of wordings. For the Orientation stage, she focused on time, place, and characters. In the Complication, the focus was on a disrupting event (*an acorn fell on Chicken Little's head*), the main character's interpretation of the event (*the sky is falling*), the reaction (*ran to the king*), and the repeated events (*met with friends; met Foxy Loxy*). Finally, the Resolution stage concluded how the problem was (un)resolved with its sad ending (*led to Foxy's den; never saw the king to tell him the sky is falling*).

The students in Anita's class indicated their enthusiasm in completing the story chart. When Anita invited students to volunteer to match the 'wording' cards to the relevant phases of the story, many students put up their hands. It appeared that the structure of the story visualised on the chart helped the students to locate specific information relevant to each stage of the story. Although the wordings were in English, the students did not find any difficulty in understanding them because at this stage they had been exposed to the genre and field of the story from various activities in the previous lessons. Using this scheme, Anita led the students to brainstorm ideas for their new story.

The analysis of classroom discourse indicated that generating a new field to be applied in the recognised patterns was a collaborative work between the Utara teachers and their students. At this stage, Dini and Anita invited the students to propose their ideas for the development of a new story. Consequently, Dini and Anita were expected to be ready with a wide range of responses that some of which may potentially be unable to predict and beyond their control.

In iteration one, for example, Dini had previously prepared an alternative plot for a new story. However, the students' proposed ideas were different from her prepared notes, and rather than attempting to accommodate their ideas, Dini insisted on directing the students to use her new plot. As a result, the whole lesson was spent in negotiation but not on any the actual writing. Such a pedagogical move seemed to help Dini stay within her comfort zone but at a risk of taking away the students' and teacher's writing time. Not only did the extended negotiation reduce the writing time, but the teacher's insistence on compliance with her idea

prevented the students from being able to connect personally and aesthetically with the events and outcomes of the story. Reflecting on this experience, Dini and Anita concluded that they must be open to the students' ideas despite the challenges this would present related to their teaching preferences and knowledge about language (FGD6). Therefore, Dini and Anita moved into the second iteration with a previously prepared plot, but observably more accommodating of the students' ideas even though they had developed an alternative plot to the mentor text. The example in Table 5.10 demonstrates Anita's negotiation of a new setting with her students.

Table 5.10 Negotiating a new story setting

Turn	sp	Exchange	Gloss	Pedagogic relations		
				Role	Interact	Act
1	Anita:	<i>Tempatnya kalau si Tacky di mana?</i>	<i>What's the location for Tacky?</i>	dK1	inquire	knowledge
2	Ss:	<i>Icy land</i>		K2	display	knowledge
3	Anita:	<i>Kalau si Chicken Little?</i>	<i>What about Chicken Little?</i>	dK1	inquire	knowledge
4	Ss:	<i>Woods</i>		K2	display	knowledge
5	Anita:	<i>Nah, kalau cerita ini kita cari tempat yang lain.</i>	<i>Now let's find other places for this story</i>	K2	invite	choice
6	Ss:	<i>Di laut</i>	<i>In the sea</i>	K1	display	choice
7	Anita:	<i>Bagaimana kalau di gurun pasir?</i>	<i>What about desert?</i>	K1	suggest	choice
8	Ss	<i>In the sky</i>		K1	counter suggest	choice
9	Anita:	<i>Laut itu apa?</i>	<i>What is sea (in English)?</i>	dK1	approve	choice
					inquire	knowledge

(COU-8), excerpt-1

The analysis of *pedagogic relations* in this second iteration indicated a shared responsibility between Anita and the students as primary knowers (K1) in this joint task. In this excerpt, Anita began with display questions (dK1) about the settings of previous stories to prepare the students for the task of creating a new setting. Anita shifted her role to a secondary knower (K2) in turn 5 (*Now let's find other places*) to **invite** students' ideas. Many students were involved to **display** their choices, some in Indonesian (*di laut*) and some in English (*in the sky*). It is worth noting that in turn 7 Anita appeared to **suggest** the students to her choice (*what about desert?*) but complied (**approve**) with the students' proposal who confidently **counter suggested** 'in the sky'. Anita finally **approved** to take the students' idea by inviting the students to supply the English wordings for '*di laut*' (*What is sea (in English)?*). This

meant Anita could not refer to her initial plan for the unfolding story but be ready for more unplanned details.

Despite the unexpected outcome early in this lesson, Anita remained confident when helping her students to develop the story outline into a complete story. As illustrated in Figure 5.9 Anita invited and recorded students' ideas into a joint constructed text on the board.



Figure 5.9 Joint rewriting

The analysis of how Anita led the joint-construction of a new story is presented in Table 5.11.

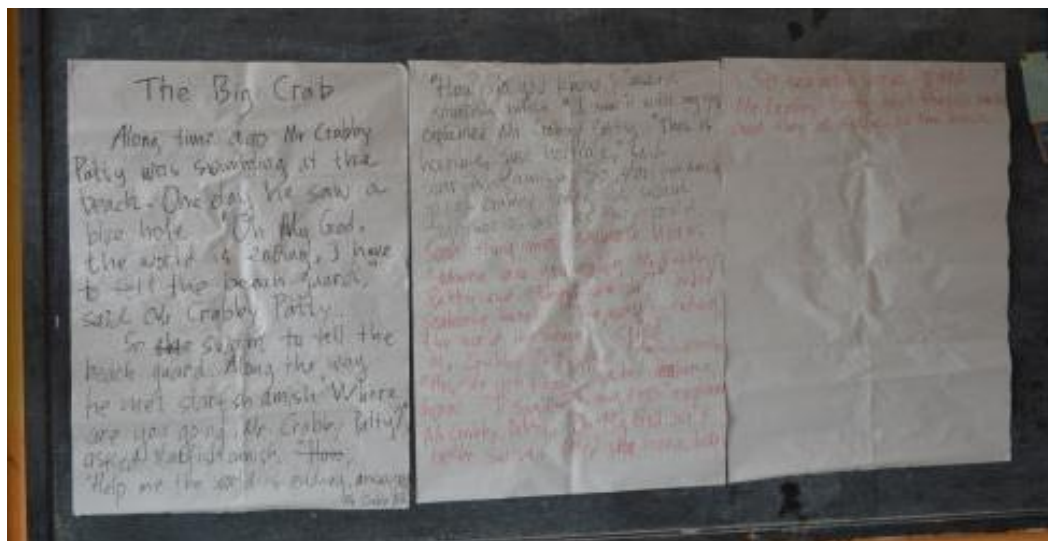
Table 5.11 Joint rewriting of a new story

Turn	Sp	Text	Gloss	Pedagogic modalities		Pedagogic relations		
				Sourcing	Source	Role	Interact	Act
1	Anita:	A long time ago, Crabby Patty (Scribing) <i>Sedang apa?</i>	<i>What was he doing?</i>	read,	new text	K1	impart	knowledge
				scribe elicit	student	K2	invite	choice
2	Ss:	Walking		present	student	K1	display	choice
3	Ss:	Swimming		present	student	K1	display	choice
4	Anita:	was swimming at the beach (scribing)		rephrase	prior move	K1	repeat	choice
				scribe	new text			

Anita began with **reading** and at the same time **scribing** new settings (*A long time ago, Crabby Patty...*) that were recorded earlier on the story chart. She then demanded new ideas (K2) from the students by **inviting** them to complete the sentence (*what was he doing?*). It was evident that the students were able to infer that the sentence required an action that involved 'Crabby Patty' as the 'participant' of the intended clause. As shown in turns 2 and 3, the students acted as primary knowers (K1) by **presenting** English wordings (*walking,*

swimming). Without explicitly rejecting or approving the students' responses, Anita chose 'swimming'. As a primary knower, she elaborated the students' response by **rephrasing** the wording into an extended response with the addition of circumstantial details (*at the beach*). In doing so, Anita simultaneously **read** and **scribed** the wordings. The findings indicated that Anita's elaboration involving written and spoken language together with visual and gestural resources assisted the students to extend their use of English.

Such discourse patterns that were noticeable throughout the Joint Rewriting stage allowed Anita and her students to produce a joint-constructed story. However, due to the time limit, Anita decided to jointly construct the Orientation and the Complication and leave the Resolution of the new story for the students to complete independently. For the purpose of discussion, the new story titled 'The Big Crab' is presented in Figure 5.10, followed by its transcribed text.



The Big Crab

Along time ago Mr. Crabby Patty was swimming at the beach. One day he saw a blue hole. "Oh My God, the world is ending, I have to tell the beach guard," said Mr. Crabby Patty.

So he swam to tell the beach guard. Along the way he met Starfish Amish. "Where are you going, Mr. Crabby Patty?" asked Starfish Amish. "Help me, the world is ending," answered Mr. Crabby Patty. "How do you know?" asked Starfish Amish. "I saw it my eyes," explained Mr. Crabby Patty. "This is horrible, just horrible," said Starfish Amish. So Starfish Amish joined Crabby Patty and swam together as fast as they could. Soon, they met Seahorse Horas. "Where are you going Mr. Crabby Patty and Starfish Amish?" asked Seahorse Horas. "The world is ending!" cried Mr. Crabby Patty and Starfish Amish. "How do you know?" asked Seahorse Horas. "I saw it with my own eyes," explained Mr. Crabby Patty. "Oh My God, we'd better swim," cried Seahorse Horas. So, Seahorse Horas joined Mr. Crabby Patty and Starfish Amish and they all swam to the beach.

Figure 5.10 Joint-constructed story: The Big Crab

Similar to its mentor text *Chicken Little*, the new story entitled *The Big Crab* involved characters with rhymed names such as Mr. Crabby Patty, Starfish Amish, Sea Horse Horas, and Octopus Ticus. While ‘Crabby Patty’ was inspired from a character in a famous TV program, ‘Amish, Horas, and Ticus’ were taken from Indonesian words but spelt and pronounced similarly to English sounds.

The joint-constructed story, *The Big Crab*, consisted of two paragraphs. The first paragraph introduced setting (*at the beach*), the main character (*Mr. Crabby Patty*), and problem (i.e. the main character’s fear of *the world is ending*). The second paragraph disclosed three more characters and the progression of repetitive events leading to how the problem was resolved. Parallel to the mentor text, two characters (Starfish Amish and Sea Horse Horas) were depicted as ‘naïve’, easily taken in by Crab’s exaggerated fear, and Octopus Ticus as ‘smart’ but not as ‘cunning’ as Foxy Loxy. The class had agreed to make the ending happy with the presence of Octopus Ticus who was wise enough to take his friends to a beach guard. This changed the theme of the story into *not giving up hope* rather than the key message in *Chicken Little* story that warns *not to easily believe everything one tells*. Such shift indicated that the students had adopted a more aesthetic stance, moving beyond the cumulative text and the clause, by thinking about the impact of their linguistic choices on the characters and their readers.

This event signalled the end of the second paragraph, which was followed by the Resolution stage of *The Big Crab*, describing how Octopus Ticus solved the problem by taking the ‘sad and scared’ characters to a mall to buy shoes. Unlike the first two joint-constructed paragraphs, Anita decided to hand over the completion of the final stage to the students. It appeared that Anita considered her support during the Joint Rewriting had sufficiently guided the students to appropriate the language resources in *The Chicken Little* and used them in *The Big Crab*. Students were able to use available support, such as the story chart, the joint-text on the board and their colour-coded *Chicken Little* text, to help them write the ending of the story. This time, the students demonstrated their confidence in appropriating the language resources of the mentor text and using them for their own text with less support from their teacher. As the students completed the ending of *The Big Crab* independently, this stage can be considered as the Individual Rewriting.

The Utara School students were required to produce written texts prior to and following the facilitation of two iterations of the recontextualised pedagogy with a view to examining the

students' development of control over narrative text language and structures. The stories collected prior to the pedagogy (pre-texts) were written by students in response to the teacher's telling of *The Ant and the Dove*. The culminating writing samples (post-texts) are the endings the students wrote to the whole class joint text construction of *The Big Crab*. The pre- and post-texts were analysed and discussed alongside each other as an examination of the ways the development of English vocabulary and text structures through oral language inform written narratives.

5.3.4 Students' writing development

While pedagogic practices in supporting students' development of oral language competences have been discussed previously in section 5.3.1, this section focuses on the identification of students' development of writing through the analyses of the students' pre- and post-texts. In Utara School, the students' pre - program texts were written as part of their learning tasks in retelling their teacher's story about *The Ant and The Dove* (see Text 1).

Text 1 The Ant and the Dove

One hot day, an ant was searching for some water. After walking around for some time, she came to a spring. To reach the spring, she had to climb up a blade of grass. While making her way up, she slipped and fell into the water.

She could have drowned if a dove up a nearby tree had not seen her. Seeing that the ant was in trouble, the dove quickly plucked a leaf and dropped it into the water near the struggling ant. The ant moved towards the leaf and climbed up onto it. Soon, the leaf drifted to dry ground, and the ant jumped out. She was safe at last.

Just at that time, a hunter nearby was about to throw his net over the dove, hoping to trap it. Guessing what he was about to do, the ant quickly bit him on the heel. Feeling the pain, the hunter dropped his net. The dove was quick to fly away to safety. (https://www.kidsworldfun.com/shortstories_theantandthedove.php)

The students' pre-texts were analysed using Rose's (2017) assessment criteria for narrative texts (see Appendix 10). Analysis of the pre-texts provided a baseline perspective on the students' control over narrative texts and classifications of low and high attaining focus group students. For a more detailed analysis, four text samples from two students—Jamal and Tati—representing the low and high attaining groups were selected to map students' initial writing attainment and to identify progress as evidenced from the post-texts.

Instances from the low attaining group

The texts selected for detailed analysis in this section were written by Jamal (pseudonym). His two texts (Texts 2 and 3) presented below were transcribed verbatim from his handwritten texts, the parts written in Bahasa Indonesia were italicised and then glossed in the texts used for analysis (Texts 4 and 5).

Text 2 Jamals' pre-text: the story of 'the Dove and the Ant'

one hot day an ant searching some a water springs, an ant when walked in the springs *lalu semut tersebut terpeleset ke dalam sungai*. Just now come a n dove in the springs. Ant say = help me!! *lalu burung tersebut menghampiri semut yang sedang memnta help*. an than dove to rescue to ant. an than brought an ant to drag place. *lalu semut tersebut berkata* = thank you my friend, dove= you'r welcome. *kemudian dove gone meninggalkan* an ant. an than *burung tersebut bertemu dengan penjajah*. an than an ant look an dove help me. ant beat hand. *lalu kabur*. (BTU-11)

Text 3 Jamal's post-text: the Resolution of 'Crabby Patty' story

So they swam with all their might until they met octopus tikus. he asked, " well, well. Where are you rushing on such a fine day?"
Mr. Crabby patty, starfish amish, seahorse horas cried "Help me the world is ending" and we're swam to beach guard
"How do yo know the world is ending?" Octopus ticus looked puzzled
"I saw it wit my eyes", explained mr. crabby patty
"I see, well then, follow me, and I'll show you the way to the beach guard" said octopus ticus. So octopus ticus led Mr. Crabby patty, starfish amish, sea horse horas marched acroos a field and through the beach. he led to the mall go shopping. (ETU-11)

The language patterns in the pre- and post-texts written by Jamal are distinct in many ways. The story contains a logically developed structure of narrative genre and reflects the spoken nature of storytelling. It is sustained through the use of coordinating conjunctions 'then' and 'and' both in Indonesian and English. Despite its logical structure, the story is difficult to understand as most of the text used Indonesian and fragmented English sentences. Further analysis separating each clause into different rows is presented in Text 4 for the pre-text and Text 5 for the post-text.

Text 4 Analysis of Jamal's Pre-Text

	Cls	Text	gloss
Orientation <i>setting, character</i>	1	one hot day an ant searching some a water springs,	
	2	an ant when walked in the springs	
Complication <i>problem</i>	3	<i>lalu semut tersebut terpeleset ke dalam sungai.</i>	<i>then the ant slipped to the river</i>
	4	Just now come an dove in the springs.	
	5	Ant say = help me!!	
solution	6	<i>lalu burung tersebut menghampiri semut</i>	<i>then the bird came to to the ant</i>
	7	<i>yang sedang memnta help.</i>	<i>who was crying for help</i>
	8	an than dove to rescue to ant.	<i>and then</i>
	9	an than brought an ant to drag place.	<i>and then</i>
	10	<i>lalu semut tersebut berkata = thank you my friend,</i>	<i>then the ant said</i>
	11	dove= you'r welcome.	
	12	<i>kemudian dove gone meninggalkan an ant.</i>	<i>then dove gone leaving an ant</i>
problem	13	<i>an than burung tersebut bertemu dengan penjajah.</i>	<i>and then the bird met the hunter</i>
solution	14	an than an ant look an dove help me.	
	15	ant beat hand.	
	16	<i>lalu kabur.</i>	<i>then ran away.</i>

Jamal's story of the Dove and the Ant follows the structure of conventional narrative genre: orientation (the first two clauses), problem (clauses 3 and 12), and solution (clauses 7 and 14). The presence of logical structure demonstrates Jamal's understanding of the plot of the story. However, it lacked important lexical items to build the plot as they were presented in Indonesian (clauses 3, 6, 7) and unintelligible English structures (e.g. clauses 2, 4, 8). There is no evidence of reference use for the main characters in the story as the participants' names are mentioned repeatedly. As well, there is little conventional word order to form appropriate English clauses (e.g. *an than dove to rescue to ant*) and very limited use of appropriate punctuation (e.g. *dove= you'r welcome.*). Accordingly, the story is difficult to understand.

Text 5 Analysis of Jamal's post text

Phases	Cls	Text
setting	1	So they swam with all their might
	2	until they met octopus tikus.
	3	he asked,
	4	“well, well. Where are you rushing on such a fine day?”
problem	5	Mr. Crabby patty, starfish amish, seahorse horas cried
	6	“Help me the world is ending” and
	7	we’re swam to beach guard
response	8	“How do you know the world is ending?”
	9	Octopus ticus looked puzzled
	10	“I saw it wit my eyes”,
	11	explained mr. crabby patty
solution	12	“I see, well then, follow me, and I’ll show you the way to the beach guard”
	13	said octopus ticus.
setting	14	So octopus ticus led Mr. Crabby patty, starfish amish, sea horse horas
	15	marched acroos a field and through the beach.
	16	he led to the mall go shopping.

Jamal’s post-text demonstrates more linguistic control over the language patterns of stories. Specifically it shows appropriate clausal structures and lexical patterns in English as well as cohesion that is well-developed within and across sentences. Contrary to the pre-text, pronominalisation is evident across sentence boundaries through the use of pronouns such as ‘they’ and ‘he’ for referents introduced earlier in the text (*Crabby Patty*, *Starfish Amish*, *Sea Horse Horas* and *Octopus Ticus*, respectively). The use of past and present tense is consistent and appropriate for the experience describing the narration and dialogue among the characters. This is an indication that Jamal has learned to manipulate the tense in English to signal the time of happenings, a conceptual structure that is not recognised in the system of Indonesian language.

In his post-text, Jamal also demonstrates his developed control of the language patterns in written discourse. The coordinating conjunctions ‘and’ is no longer the dominant means by which clauses are joined together; rather, a range of clausal structures is used. This includes simple clauses (e.g. *he led to the mall go shopping*) and combined clauses that use subordinating conjunctions (e.g. *So they swam with all their might until they met octopus*

tikus) and quoting/quoted clauses (e.g. *he asked, “well, well. Where are you rushing on such a fine day?”*).

Particularly in the quoting clauses, a range of saying verbs was evident (e.g. *cried, explained, said*) and appropriately written in the past tense forms. Such choices show that Jamal has developed increased awareness about emotional connections in expressing the characters’ responses to events in his story. Punctuation is well-observed in most of the clauses (e.g. the use of speech mark, comma and full stop and capitalisation for proper names). Even though there are grammatical errors (e.g. *we’re swam to beach guard*) and misspellings (e.g. *wit* for *with*, and *acroos* for *across*), they do not distract the overall meaning. Jamal’s post-text demonstrates more sophisticated control over written story in English than his pre-text does.

Instances from the high attaining group

Tati’s pre-text is one of the two texts categorised into a high achieving group. Overall, her pre- and post-texts were written entirely in English following the conventional structure of narrative genre reflected in the mentor texts (*The Ant and the Dove* and *Chicken Little*).

Text 6 Tati’s pre-text: the story of ‘the Dove and the Ant’

One hot day, an ant searching water because she is very thirsty. After she walked around for sometimes. She found a lake. She climb a grass and she fall to the lake. She is sink in the lake because she is good not swim. Luckily, a dove heard voice of an ant. a dove is help an ant, it break a leaf and give leaf to an ant. And then, ant climb to the leaf and go to the land. Suddenly, a hunter want to shoot a dove. And then, an ant jump to hunter’s hand and bite him hand. a hunter feel sick and say “aww”. He drop him gun, and dove is flew. (BTU-22)

Text 7 Tati’s post-Text: the Resolution of ‘Crabby Patty’ story

So they swam with all their meight , until they met Octopus Malipus. “Hello there! Where are you all going on such a best day?” asked Octopus Malipus. “Its not a best day, The world is ending! we’re swimming to tell the beach guard! please help” cried Crabby Petty, Starfish Amish, and Seahorse Horas. “How do you know the world is ending?” asked Octopus Malipus. “I saw it with my own eyes!” exclaimed Mr. Crabby Petty. “I know. Well then follow me guys”said Octopus Malipus.

So they all follow Octopus Malipus, and shopping to the mall together. (ETU-22)

The textual analyses of Tati's pre- and post- texts are presented in Text 8 and Text 9.

Text 8 Analysis of Tati's pre-text

	Cls	Text
Orientation	1	One hot day, an ant searching water
setting	2	because she is very thirsty.
description	3	After she walked around for sometimes.
	4	She found a lake.
	5	She climb a grass
Complication	6	and she fall to the lake.
problem	7	She is sink in the lake
	8	because she is good not swim .
response	9	Luckily, a dove heard voice of an ant.
	10	a dove is help an ant,
	11	it break a leaf
	12	and give leaf to an ant.
solution	13	And then, ant climb to the leaf
	14	and go to the land.
problem	15	Suddenly, a hunter want to shoot a dove
Resolution	16	And then, an ant jump to hunter's hand
solution	17	and bite him hand.
	18	a hunter feel sick
	19	and say "aww".
reaction	21	He drop him gun,
	22	and dove is flew.

In the Orientation, Tati introduces a character (*an ant*) in a setting (*one hot day*) with some physical considerations (*she is very thirsty, she walked around for sometimes*). There is evidence that descriptions of the character's actions (*she found a lake, she climb a grass*) lead to an overturned expectation (*and she fall to the lake*). Another strategy used to set up tension for the second problem is a marked Theme of an Adjunct 'suddenly' (*Suddenly, a hunter want to shoot a dove*). Subsequent events in the Complication are heralded with Judgement about the cause of the character's misfortune (*because she is good not swim*) and about another character's positive behaviour (*Luckily, ...; and a dove is help an ant*). Finally, in the Resolution a series of actions by the main character (*an then, an ant jump and bite him hand*) are presented with its corresponding response (*a hunter feel sick...; and dove is flew*) to release the tension as expected.

The pre-text is sustained mainly through the repetition of unmarked Theme. 'An ant', the main character, is the Theme in most of the clauses at the beginning part but toward the end

the Themes are logically shifted to ‘a dove’ and ‘the hunter’. Such a topical thematic progression is typical for spoken nature of storytelling (Derewianka, 2011) and indicates Tati’s control over her written story. The pronoun ‘she’ is consistently used to refer to ‘An ant’ after its referent is firstly introduced. As well, ‘it’ and ‘he’ are used after ‘a dove’ and ‘the hunter’ are introduced, respectively. Although there is an incorrect use of an object pronoun ‘him’ for a possessive pronoun ‘his’ (*he drop him gun*), the error did not greatly affect the overall meaning. Syntactically, inaccurate grammatical structures include errors in subject-verb agreement (*She climb, she fall, it break*), irrelevant use of auxiliary ‘be’ (*a dove is help an ant, a dove is flew*), inconsistent use of tenses, and incorrect word order (*she is good not swim*). Minor errors evident in this text involve the use of punctuation and spelling (*sudently*).

Tati’s post-text captures the literary features in the mentor text and successfully borrows them for her story. The inclusion of such features in Tati’s story indicates that her aesthetic response to the mentor text shaped her personal connection to the construction of how a problem was solved in the new story.

Text 9 Analysis of Tati’s post-text

	Clauses	Text
setting	1	So they swam with all their might,
	2	until they met Octopus Malipus.
	3	“Hello there! Where are you all going on such a best day?”,
	4	asked Octopus Malipus.
problem	5	“It’s not a best day.
	6	The world is ending!
	7	we’re swimming
	8	to tell the beach guard!
	9	please help”
	10	cried Crabby Petty, Starfish Amish, and Seahorse Horas.
response	11	“How do you know
	12	the world is ending?”
	13	asked Octopus Malipus.
	14	“I saw it with my own eyes!”
	15	exclaimed Mr. Crabby Petty.
solution	16	“I know.
	17	Well then follow me guys”
	18	said Octopus Malipus.
	19	So they all follow Octopus Malipus, and shopping to the mall together.

The language patterns in her text show accurate clausal structures, punctuation and some evidence of innovation. The clauses align with English subject-verb agreement and there is no misapplication of auxiliary 'be' (*they swam, the world is ending, we're swimming*). A mix of present and past tenses is appropriately used in dialogue (*"I know. Well then follow me guys."*) and narration (*So they swam with all their might*) as well as in saying verbs (*asked, cried, exclaimed, and said*). Tati's increased awareness about appropriate punctuation is reflected in the use of quotation marks for saying processes and capitalisation on proper names (*Octopus Malipus, Crabby Petty*) and at the beginning of a sentence.

The incorporation of quoted speech seems to provide Tati with chances to play around with innovation on her borrowed story. There are clauses that apply different lexical items from those in the mentor texts. In clause 3 (*Hello there! Where are you all going on such a best day?*), greetings are added in the beginning of the speech. She also uses 'a best day' to substitute 'a fine day'. Such innovation indicates Tati's effort to convey a vibrant personality of Octopus Malipus. Although the use of an indefinite article 'a' is not suitable for 'a best day', this attempt demonstrates Tati's confidence to move beyond the mentor text. With sufficient feedback, this potential can be further extended.

Reflection on students' linguistic competence evident in pre- and post-texts

The analyses of students' pre- and post-intervention texts reveal a considerable growth in terms of *linguistic features*. Although Jamal and Tati's pre-texts scored at two different ends, control of some features of narrative genres such as phases of character introduction, settings, and plot is evident in their pre-texts. However, these students' texts show challenges involving punctuation and grammatical structures. In the low scoring range, such as Jamal's pre-text, fragmented English sentences and use of Indonesian language are also identifiable issues. These syntactic problems, according to Adoniou and Macken-Horarik (2007) and Gibbons (2009), are typical to learners of English as an additional language.

The analysis of post-texts demonstrates considerable growth in the use of English intelligibly and accurate grammatical structures. Significant progress is apparent in Jamal's text that shows a consistent use of English throughout the text with lexical items and syntactical structures appropriate to build a problem-solution pattern. At a clause level, Jamal and Tati's post-texts also show enhanced uses of tenses in English to express a range of happenings and a variety of saying verbs. Jamal and Tati appeared to have gained a sound understanding of

how to construct events and happenings of a story in English. Tati, for her part already on the way to fluent writing, steps into metaphorical literary English.

The shifts evident in the students' texts indicated their uptake of the recontextualised pedagogy. The incorporation of storytelling in the pedagogy appeared to contribute to students' understanding of a story, which then served as a springboard to identify linguistic resources used in a mentor text. As evidenced in the results of analysis of students' text samples, the identified patterns of the mentor text provided the students with a model of how phases and English grammatical structures are used to effectively achieve social purposes of narrative genres. Although the students' texts showed high similarity to the mentor text, their learning experiences in observing and experimenting with the language seemed to contribute to their enhanced awareness of the difference between English and Indonesian (e.g. subject-verb agreement and tenses) and their clarity in expressing meanings in English. In terms of aesthetic responses, the post-texts demonstrated the students' uptake of expressing their personal connections to the characters and events in the story. On the basis of the students' textual evidence, the recontextualised R2L pedagogy indicates a promising result in enhancing students' English language literacy.

In sum, this chapter has described the participant teachers' design of learning experiences through the recontextualisation of R2L pedagogy; that is, the teaching and learning cycle of Oral Story Sharing, Detailed Reading, Joint Rewriting, and Individual Rewriting stages. Findings of the analyses indicated that the participant teachers designed learning experiences that reflected gradual handover of responsibility from teachers to students. In doing so, the teachers initially provided a model for storytelling and deconstruction of mentor texts and gradually released their roles as primary knowers during joint retelling and joint rewriting stages. In addition, the ways the teachers prepared for and demonstrated the storytelling through acting out and switching to students' mother tongue indicated the need for personal connection. Such aesthetic responses enabled the teachers to assist their students to understand nuanced meanings and make personal connection to the story. In turn, the students' engagement in these experiences became the foundation for the students to successfully complete the tasks of independent storytelling performance and individual rewriting. As demonstrated in the comparison between results of the students' pre- and post-intervention texts, improvement is noticeable in respect to the clarity of expressing meanings and appropriate use of English discourse and grammatical structures in written English. The

next chapter, Chapter 6, discusses the findings from the workshops and classroom implementation in light of current literature and in response to the research questions of this study.

Chapter 6 Conclusions

The study reported on in this thesis has addressed the potential of a professional learning program informed by Systemic Functional Linguistics theory and its associated notion of a scaffolded curriculum cycle. Particularly, the study investigated the recontextualisation of a scaffolded approach to literacy in the context of teaching English as a foreign language (EFL) in Indonesian secondary schools. The recontextualised model incorporated storytelling to develop students' English spoken language competences in an effort to improve their achievement with respect to writing English narratives as demanded by the curriculum. To explore this potential, the study was guided by the following over-arching research question.

How can Indonesian teachers be supported to teach their students within the demands of the 2013 national English Curriculum through a professional learning program informed by genre theory?

This broad question is operationalised through the following contributing questions:

- a. How can linguistically principled, contextually relevant professional learning develop English language teachers' knowledge about story genres and their pedagogical applications?
- b. How do the teachers' redesigned pedagogic practices support students' English language learning, and their knowledge about narrative texts?

The chapter responds to the research questions firstly and concludes with discussions of implications for theory, methodology, and practice.

6.1. Teachers' knowledge about language and pedagogical applications

- a. The development of English language teachers' knowledge about story genres and their pedagogical applications through linguistically principled, contextually relevant professional learning

The research has revealed a good deal about the ways professional learning opportunities during the workshop and Facebook group interactions led to the growth of the teacher participants' learning. The results indicated that the teachers' engagement with the program contributed to their increased understandings of theoretically informed metalanguage and story genres in general, which in turn, serving as the basis to extend their pedagogic content knowledge. These findings support the importance of addressing both content knowledge

and pedagogy in teacher professional development programs in order to enhance student learning in the classroom (Baker, 2016; Borg, 2003).

The findings reported in Chapter 4 revealed that the development of teachers' knowledge and practical skills were inseparable from the alignment of three substantial tenets for the teachers' learning in the study. These are the 'WHAT' or the content of professional learning, the 'HOW' or the learning modalities, and the 'WHO' or the nature of interactions between participants involved in the professional learning. These factors are important considerations for the design of future professional learning programs and each is now explained.

6.1.1. The 'WHAT': from tacit knowledge to articulating alternative theories and practices

A significant outcome of this study is that the professional learning expanded both the teachers' knowledge about text and meaning and their pedagogic content knowledge. The professional learning experiences built on teachers' tacit knowledge and existing experiences as EFL teachers and learners by proposing alternative theories about language learning and pedagogical practices. The program shunted between using 'every day' terminologies and 'specialist' metalanguage; exploring meanings in stories by cycling between 'efferent' and 'aesthetic' stances (Galda, 2013; Rosenblatt, 1982); and extending pedagogic practices from generalised to differentiated practices.

From 'every day' terminologies to more specialised metalanguage

The study underlines the importance of supporting teachers to move from 'every day' language terms to a more specialised metalanguage that allows teachers to explore the complexities of language. In terms of understanding functional language model, the participant teachers initially considered the model challenging, particularly in interpreting language or texts in relation to their contexts of use. This finding is reasonably predictable because, as pointed out by Derewianka and Jones (2010), the functional model is relatively complex and requires a different way of thinking specifically for teachers like the participants in the study who are accustomed to working with traditional grammar. Unlike more traditional views of grammar that focus on the sentence level, the functional model views language as a meaning making system incorporating three register domains of field (what is going on), tenor (who is involved), and mode (the role of language). These three variables are woven together at a more abstract stratum of genre in order to achieve social purposes (Rose, 2014). Based on the observational data, the complementarity of the three domains and their

relationships with multi-stratal system challenged the teacher participants' appropriation of these concepts.

Given the complexity of the theory, one challenge for professional learning programs is to present the theory in ways that make sense to the teachers. Timperley et al. (2007) argue that teachers need to engage deeply with theory and its implication for practice thus enabling them to make knowledge accessible to their students. Without such engagement, teachers cannot adequately interpret and appreciate the potential of new theory and practices. This study addressed the challenge by drawing on language situations relevant to the teachers' daily lives, for example shopping, for introducing the complex concept of genre and register categories. Such relevant, authentic contexts assisted the teachers to develop greater awareness that choices made about language are influenced by the purpose, and by one's social practices including topics, audience, and the channel of communication involved.

Another way the professional learning program designed in the research achieved access to complex theory for these teacher participants was by providing a number of options in approaching highly technical terminologies. As described in Chapter 4 (section 4.1.1), understanding the iterative relationships between text and context within the functional theory not only posed complex concepts for the teacher participants but also unfamiliar metalanguage such as field, tenor, and mode. As indicated from the teachers' dialogue, strategies used to unpack the metalinguistic terms ranged from code switching, providing their own examples, re-explaining the concept, 're-labelling' the terms, and reflecting on their own experiences. Opportunities created that allowed the participants to question, summarise, negotiate shared terms, and explain the terminologies in their own ways strengthened their emerging understandings. These findings match features of 'exploratory talk' that Mercer (2002) and Popp and Goldman (2016) identify as essential for knowledge building.

It was noticeable that metalanguage introduced in the workshops assisted the participant teachers to explore and create meanings in narratives. In the workshops, as suggested by Rose (2015a), the exploration of meanings in narratives was conducted by using a top-down analysis of language. It started with the identification of global social purposes (genre), the analysis of staging and phasing, and way down to the analysis of meanings expressed in sentences and word groups.

While the teachers were already familiar with story genres and their staging, they were not yet able to distinguish a recount and narrative (section 4.1.2). Introducing 'phases'—

metalanguage new to teachers, provided the teachers with explicit tools for analysing patterns of instances in story genres. Rose (2016) argues that providing teachers with a framework to analyse not only the stages of model stories, but also the particular phases in which a story unfolds through each stage enables teachers to guide their students to build up their literary repertoires. As evident in the participating teachers' comments (section 4.1.2), their understandings of story phases helped them see the development of a story and their roles in evoking emotional responses. In turn, refined examination of a text through analysis of phases enabled the participating teachers to identify instances of different sub-genres.

The teachers in the study (and their students) were accustomed to working with sentence level grammar; hence, the clause was a useful way into this new functionally oriented approach. In exploring meanings at a clause level, the participant teachers were guided to identify metalinguistic terms *participant*, *process*, and *circumstance* by building on the teachers' existing knowledge of subject and verb in traditional view of grammar. Introducing metalanguage to describe 'chunks' of meaning assisted the teachers to make connections between language forms and their meanings. For example, the teachers could relate the term *participant* to *who or what is involved*, the term *process* to *what is happening*, and *circumstance* to *what additional information is there related to where and when*. Exploration of the metalanguage in this way extended the teachers' understandings of patterns of meanings at clause level.

Further, the teachers demonstrated their increased awareness about how to apply their grammatical knowledge about *process* to the language usage. By looking closely at patterns of meanings in word groups expressing 'what is happening', the teachers noticed the use of tenses in narratives. For examples, past-tense forms were used for narrating a story, while present-tense were used in the characters' dialogue. Another example indicating the teachers' increased understanding was in their identification of meanings of 'place' (section 5.3.2). The teachers understood that the meanings of 'place' can be realised not only as a circumstance expressing additional information but also as a locative attribute of a relational process expressing primary information. Through such an exploration, the teachers noticed the language patterns of English at the clause level that are different from the clause structure of Bahasa Indonesia. Thus, the focus on metalanguage to label groups of meanings at the clause level has pushed the participant teachers' knowledge further beyond the traditional practices of identifying 'subject' and 'verb' and memorisation of tense-forms.

This study also emphasises the importance of relating content knowledge to teachers' curriculum and pedagogic context. To this end, professional learning opportunities must make clear links between theory and pedagogical practice (Timperley et al., 2007; Wood et al., 2016). As reported earlier in section 4.1, presentations of theory in the workshop were followed by close textual analysis and discussion about how the teachers could use the relevant concepts in their classroom. The analysis of teachers' dialogue about linguistic tools for identifying story genres demonstrated their enthusiasm for theory that is directly related to their work with curriculum document; for example, the use of the mode continuum to contrast features of spoken and written language. However, a small number of teachers were resistant to learning a concept that is not specifically mentioned in official documents. That is, they resisted learning about content outside the mandated curriculum; for example, some could not see the value of identifying and using phases within stages as a way to explore texts of different sub-genres. This finding suggests that despite its usefulness for refined examination of a text, incorporating a 'novel' metalanguage for improving classroom practice may not be fully appreciated by some teachers unless it is stipulated in the curriculum. Resistance to learning about content outside of the curriculum mandates gives interesting insights into different teachers' perceptions about the boundaries of their roles and responsibilities as educators.

Although resistance to a new theory can be a problem, Popp and Goldman (2016) argue that questioning such concepts is beneficial in that it activates deep forms of reasoning that are essential for learning. This reasoning was evident in the responses of other teachers to those who queried the validity of teaching optional content (phases within stages). These other teachers aligned themselves with new concepts, offering supportive explanations and a considered rationale for using any concept that was relevant to their teaching, mandated or not. Collegial dialogue such as this engaged the teacher participants in thoughtful and fruitful discussions about how much linguistic knowledge a teacher should have and how much can be shared with students. The results indicated the importance of teachers' awareness regarding the asymmetrical nature of teachers' knowledge about language and that of their students'.

Story genres: moving between 'efferent' and 'aesthetic' stances

The findings of this study showed that moving between 'efferent' or literal responses and 'aesthetic' stances or interpretive stances (Rosenblatt, 1982), and being aware of these different readings supported the teachers to develop deep understandings and appreciation of

the narratives shared in the program. Workshop content guided the teachers to identify inherent connections between linguistic choices and their rhetorical effects, requiring them to shift between an efferent stance to identify factual information of a plausible world experience and an aesthetic stance that afforded a vicarious experience with plots, characters and ideas.

For example, strategies in Readers' Theatre assisted teachers to support their students to shift between these two stances. In terms of efferent stance, teachers' repeated reading aloud in Readers' Theatre helped the students not only to pronounce English words, but to engage in discussions that examined and clarified the nature of the plot and the events that occurred throughout the story. The repeated readings in Readers' Theatre afforded an efferent stance that supported students to understand the facts of the story. In terms of an aesthetic stance, the use of role play developed in the students a sense of the feelings and rhetorical meanings present within the plot and its events. It was through role play that the students could understand the nuances of meaning in the words as they developed emotional and cultural understandings about the story. As Readers' Theatre afforded the opportunities for shuttling between finding information and developing emotional connections to stories, it served as an entrance for EFL students to access the written stories intensively. In order to assist students to read with detailed comprehension, Rose (2015b) suggests that teachers analyse the stories by focusing on language that authors use to construct plots that engage interest and emotions of readers.

It was evident from the observational data that using an efferent stance to analyse story plots was relatively straightforward regardless of their modes, be it oral, written or multimodal. This could be because a focus on extracting factual information was common practice in the participant teachers' pedagogy. However, developing more nuanced understandings of the texts required by an aesthetic stance required extensive talk for eliciting teachers' imaginings, personal experiences and cultural values. For example, the teacher participants considered a story interesting when it stirred their imagination using semiotic resources that assisted with visualisation, gestural and rhythmical affordances in oral storytelling, and symbolic visual representation in picture books.

The teachers also looked for stories suitable for use with their students, even when the stories were grounded in cultures other than their own. For example, when presented with stories that challenged gender roles in family, the teachers recognised the potential of the stories for

examining social justice and genre with their students despite the cultural mismatch. This finding aligns with Rosenblatt's (1982) argument that the act of reading literature involves a transaction between the physical text and the readers' own abilities, knowledge and experiences with texts and with the world more broadly. What readers bring as adult women/men is quite different from what adolescents will bring. Such transactionality as pointed out by Galda (2013) leads to the logical conclusion that there is no one right or fixed meaning in responding to literary texts because stories are understood through individual knowledge and experiences. Thus, this study recommends that any professional learning related to storytelling includes the provision of space for learners to discuss different readings of texts and of their need to make personal connections to stories for meaning making in literary work.

In this instance where the taking up of aesthetic perspective is somewhat unfamiliar for teachers such as these (and their students), Serafini (2015) argues that professional learning programs must include structures where expert others can support social and cultural interpretations. This was exemplified by the example of the teacher who, upon spending time reading Anthony Browne's *Piggybook* (1986) struggled to understand the culture-bound positioning of pigs as a symbol of laziness and dirtiness. In this teacher's culture, slovenly attributes are more commonly associated with chickens, and the topic of pigs tends to be avoided in public discourse altogether. Opportunities to share this confusion in the professional learning context revealed to her a new cultural perspective about negative connotations related to pigs. Particularly in the EFL contexts where accessing visual metaphor and nonliteral language is potentially challenging, assistance in symbolic interpretations is indispensable. However, Galda (2013) cautions that any expert intervention with more sophisticated and insightful interpretations of the text must be made only after learners have had opportunities to express their own understandings. As such, the findings from this professional learning advocate for a careful balance between opportunities for independent interaction with a text and the provision of structures that can broaden the reader's social and cultural understanding.

From generalised to differentiated pedagogic practice

In terms of pedagogic content knowledge, the design of the professional learning program in this study introduced alternative ways of storying and to different strategies for teaching about stories. The results indicated that transformation in teachers' pedagogic content

knowledge started with their involvement in learning experiences that promoted generalised practices such as teachers' involvement in different types of storytelling activities, moving towards differentiated practices including teachers' evaluation on each type of the activities based on their individual preference and needs. The change was triggered by the teachers' self-reflection on their strengths and weaknesses as EFL teachers both during and following the workshops. This finding concurs with that of Bayar (2014) in that teachers appreciated their involvement in activities that focus on alternative practices where they were able to talk about their teaching needs and challenges they face in the classroom.

In this study, the teacher participants were invited to explore a wide range of storying options and pedagogic activities. The options represented the concept of the mode continuum where strategies were positioned at different points depending on the nature of the language demanded. Time dedicated to observing, trying out, and discussing how these storying strategies were carried out enabled the teachers to identify relevant semiotic resources and to consider the extent to which those resources were potentially useful and applicable for them.

The result of this time spent was that the teachers developed increased confidence in and awareness about making informed decisions in selecting and modifying storytelling techniques suitable for their teaching context. Their knowledge about approaching stories through efferent and aesthetic stances enabled them to identify a range of semiotic resources related to performance dimensions for audience engagement. Here, the teachers pointed out the important combination of language and nonverbal modalities—rhythms, gestures, facial expressions, etc., to provoke happenings and emotions connection (see section 4.2.1).

However, the teachers also found the performance dimension of storying the most challenging element in the actual implementation of classroom practices. Although the teachers expressed that their primary concern was for their students' readiness to appreciate and perform storytelling, the data from teachers' dialogue revealed that their own ambivalence around performing was connected to the scarcity of storytelling practice in their existing pedagogies. That is to say, although the teachers considered storytelling as an important activity for their students, they rarely provided demonstrations of storytelling in their classroom practices. As the teacher participants became more involved and familiar with teaching demonstrations and simulations of the incorporation of storytelling into scaffolded pedagogy, they became increasingly aware of avenues for alleviating their uneasiness. Their involvement in storying experiences that reflected the mode continuum also helped to reduce

their nervousness because the more spoken-like activities in the workshop offered safety and familiarity to regular experiences which scaffolded the teachers' confidence (as observed in section 4.2.2).

The teachers' reflections on their involvement in the demonstration of how to scaffold students in the oral story sharing stage suggested that students' readiness in listening and telling a story in English depended on teachers' preparation, elaboration, and the degree to which the performance was shared by teachers and students. The preparation included identifying key wordings that contributed to the students' overall understanding of the story, rehearsing a story, and time management. In the elaboration, code-switching to mother tongue and focusing on pronunciation and intonation were considered useful for consolidating students' understanding and confidence to tell the story. The teachers also identified that sharing performing roles between teacher and students was an essential strategy for socially supported skill development during storytelling, which in turn, contributed not only to the increased students' participations but also to the teachers' confidence.

Thus, it was evident that the teachers' learning experiences through intensive strategies offered in the Oral Story Sharing stage raised their awareness of how to support students' development of spoken English language. The additional strategies in the redesigned model that mirrored lesson sequences in R2L pedagogy provided more opportunities for EFL students to practise their spoken English as well as to prepare them to access written texts. As such, the redesigned model extended strategies offered in R2L pedagogy, particularly in accommodating the need of students learning English in the EFL contexts.

These results also demonstrated that presenting a number of pedagogic strategies through hands-on activities can prompt teachers to reflect on the experiences and allow them to tailor the strategies to self-identified needs, interests and abilities/aptitudes. These findings corroborate the findings of Bayar (2014) and Sahin and Yildirim (2016) who found the association between participant-based methodology and self-reflection leading to changes in practices. Webster-Wright (2013) contends that reflective practice on shared experiences can lead to clarification of what is important and therefore is worth pursuing. In this respect, the teacher participants were engaged in interactions that supported each other to strengthen their practice and to resolve challenges. In turn, these experiences enabled them to see what was

important from the range of teaching practices presented and how to make them work in their teaching context.

The professional learning content offered in this study afforded the participating teachers opportunities to build a shared metalanguage for exploring and creating meanings in narrative and to develop control of the lesson sequences in the redesigned R2L pedagogy. The linguistic content knowledge included the relationships between language form and the purposes for using language, and connections between details in stories and their contribution to the global meaning of the text. In terms of the pedagogic content, the structuring of the redesigned pedagogy highlighted the importance of teachers' knowledge about language patterning of narrative in providing the scaffolding for the students to develop understandings of stories. It was the combination of linguistic and pedagogic content knowledge that was observed to support the teachers' preparedness in applying the recontextualised R2L pedagogy in their classrooms.

The ways learning opportunities facilitated the teacher learning during the workshop and online interactions throughout Phase 2 is further discussed in section 6.1.2.

6.1.2. The 'HOW': teachers' participations in various types of activities

The importance of teachers' active participation in different combinations of activities has been emphasised in much of the research into effective professional development programs (Bayar, 2014; Girvan et al., 2016; Sahin & Yildirim, 2016). Whereas findings of those studies focus on the development of pedagogic content knowledge, the findings in this study underscore the importance of hands-on activities like textual analysis, demonstrations, professional dialogue, and reflection, not only in developing teachers' knowledge about pedagogy and content knowledge but also their confidence in implementing new practices in their classrooms. As such, this study extends on previous work, finding that professional learning opportunities are more powerful when they extend teachers' repertoires for making linguistic choices for storytelling and how to use the knowledge to support their student learning became the foundation of professional learning activities.

Textual analysis

It is evident that textual analysis focusing on the meanings of story genres combined with reflection assisted the teachers to not only become more aware of the ways selections of semiotic resources are made according to writers' purposes, but also of how this knowledge

could potentially be used to support student learning. Through a closer examination of linguistic features such as repetition and accumulative patterns in different types of stories, the teachers saw how their linguistic knowledge might be transformed into pedagogical tools. That is, they came to understand the ways they could capitalise on these linguistic structures to support their learners. For example, one teacher articulated that repetition and the construct of phases could aid memorisation and comprehension, as well as an understanding about the ways a plot develops towards a narrative climax. This finding aligns with Myhill and colleagues' (2013) argument that linguistically-informed teachers are more confident and resourceful in using pedagogies that foster supportive learning their students. However, as further discussed in section 6.3.1, teachers' development of linguistic knowledge alone is not sufficient. As the results suggest, a professional learning program also needs to assist teachers to transform such knowledge for their classroom practices by engaging them in participatory learning experiences such as simulations with peers and expert mentoring.

Demonstrations and simulations

The findings of this study align with a substantial body of work that supports the need for professional learning that requires active involvement in demonstrations and simulations (e.g. Girvan et al., 2016; Kaufman & Ireland, 2016; Sahin & Yildirim, 2016). Expert examples that demonstrate practice and simulate classroom learning experiences provide links between what the content of the professional learning workshops and its application to classroom teaching. This process offered opportunities for observation and practice of different pedagogical techniques from the perspectives of both teacher and learner, evoking empathetic understandings of the challenges of learning new content and an understanding of their own approaches to teaching it. Timperley et al. (2007) similarly argue that learning experiences that allow teachers to monitor their practice enable them to diagnose challenges for student learning and to identify appropriate resources that can address them.

However, while teaching demonstrations and simulations provided a model of ways alternative techniques may be implemented, this study cautions against over-reliance on activities where the teachers take on the role of students. Such activities, while potentially developing content knowledge, are insufficient for developing teachers' pedagogies for implementation for that knowledge in classroom practices. As reported previously, the teachers realised that the success of teaching demonstrations in the workshop sessions can result from the design of the new practices rather than the contribution of the teachers'

enhanced subject knowledge. Hence, such activities were considered insufficient in providing a link to actual differentially situated classroom situations. This finding highlighted the urgency for supporting teachers with individualised, classroom-based demonstrations (Grierson & Woloshyn, 2013), an issue taken up further in section 6.3.

Informal interactions as professional dialogue

An empowering feature of the professional learning in this study was the opportunity the participants took to engage in informal professional dialogue using the social affordances of social media, in this case, Facebook. Unlike classroom-based professional learning workshops, which were restricted to a particular time and place, the virtual learning platform enabled the teacher participants to engage in active learning according to their needs and preferences for communicating (McConnell et al., 2013). The analysis of teachers' interactions in the Facebook group suggested that the platform's accessibility and expediency for sharing resources and giving/receiving feedback contributed to the success of teacher learning.

As the participants predominantly used their mobile phones to log in to the shared Facebook site at convenient times, the virtual platform allowed them to multitask with other online and offline activities. Although multitasking is often considered distracting in studies where real-time online interaction is expected (e.g. McConnell et al., 2013), the teachers in the study considered this feature to be an advantage. Some participants explicitly expressed their preference for the site because it generally enabled them not only to be involved more deeply in professional learning (personal communication with T1, T3 and T5). This finding is consistent with Pimmer et al. (2012) who found that Facebook as a learning platform is preferable in developing countries due to its accessibility and its wide use as part of daily communication.

Communicative features in Facebook accommodated different types of learning purposes and experiences for professional learning between and among the members of the Facebook group (Pimmer et al., 2016). Particularly powerful is the capacity for immediate sharing by any group member as well as the opportunities offered for response. Members of the group in this study could engage in the professional dialogue by reading and responding immediately, at a later time following reflection and further thought, or not at all. Further, they could respond with individual words and sentences, images and video clips, file uploads, and emoji or simply a 'like'. This finding supports Pimmer's et al. (2016) position that social media

provides flexible and autonomous learning environments where teachers can determine their path of learning—choosing what to share and how to respond.

The flexibility for participation in Facebook also allows the teachers to initiate professional learning beyond the involvement and supervision of the expert. Although I posted most of the contents or provided stimulus for discussion, at a later stage the teachers started their own thread of interactions by posting resources such as stories, lesson plans, reflective notes and asking for feedback, all of which prompted deeper discussions. Simoncini et al. (2014) argue that discussion among peers play a key role in consolidating understanding of concepts and for sharing and interrogating teaching strategies.

The study supports the redesign of a social media tool designed for leisure for teachers' professional learning. The affordances of the technology allowed the teachers to share materials and ideas, while the 'social' aspects such as 'liking' and emojis become powerful ways to support and affirm the teachers' developing pedagogical and linguistic knowledge. Therefore, with respect to the teachers' ready acceptance of and existing daily interactions through Facebook, this study recommends the incorporation of social media site as an additional learning platform.

Using reflection to develop knowledge about language and pedagogical expertise

Underpinning the professional learning program was a focus on reflection to develop deep understandings through the various interaction opportunities: face to face and online.

Reflection-in-action (Schön, 1983) was evident both in the workshops and in the teachers' classrooms where the framing and solving of problems happened in the midst of experience. Examples of such reflection from the workshops include times when the teachers realised the importance of preparing for and modelling storytelling for their students because they themselves found challenges in storytelling performances. A further example from the classroom implementation phase emerged when teachers worked together to focus on their questioning and prompting for more accurate articulation of knowledge about English language.

Reflection-on-action (Schön, 1983) through the virtual space of Facebook and in the action learning cycles served to slow down the planning, teaching and interactions between and among teachers and learners in order to see, describe, interpret and analyse what happened. The combination of reflection-in-action and reflection-on-action provided the participants teachers with opportunities to juxtapose new concepts and strategies on their current

practices. Rodgers (2002) argues that slowing down a process allows teachers to observe skilfully and to think critically the interrelation between the subject matter, students and their learning, and the social and cultural contexts with which the learning occurs. The findings in this study extend on Rodgers' (2002) claim, observing that the reflection on and in action also served to build a sense of community and collaboration between and among teachers and students as they worked towards shared goals.

These results also suggest that reflective professional discussion is a pivotal learning support for, and thus, provides a powerful reason to incorporate collaborative dialogue about alternative concepts and practice in professional learning programs. The findings concur with the literature acknowledging reflection as a central pillar in teacher education as it enables practitioners to find meaning in, and become more aware of, their experience and their practice (Canagarajah, 2016; Farrell, 2015; Sahin & Yildirim, 2016). While many studies report the use of written forms as tools for reflection (Farrell, 2015), the professional learning program in this study promoted discussions, face-to-face and online, as the main avenues for dialogue. The collaborative reflection promoted in this program supported Grierson and Woloshyn's (2013) contention that teachers' involvement in dialogue with others can be a powerful catalyst for changing practice. In this way, this study extended existing understandings by documenting how a professional learning program can support changes in teachers' practice by fostering collaborative reflection through face to face and online interactions as well as formal and informal professional dialogue. The importance of collaboration is further discussed in the following section, focusing on the learning interactions in this project.

6.1.3. The 'WHO': professional dialogue for knowledge building

Myhill (2018) points out the importance of teachers' dialogue in professional learning. Through professional dialogue, teachers can listen to each other, follow up and develop a better understanding of core concepts (Matre & Solheim, 2016). To ensure that productive conversation among the participants, Simoncini et al. (2014) suggest ensuring the presence of conditions such as mutual trust and respect, and guidance to make tacit knowledge explicit. While collegial dialogue among participants provided a productive environment for learning to occur, the data in the study demonstrated that the explicit teaching through 'professional dialogue' with a more experienced and knowledgeable other was also key to success.

In this study, my role as the expert was to foster high-quality environments where teacher learning was facilitated, mediated, probed, and extended. Such facilitation was necessary to ensure that knowledge about story genre and relevant pedagogic practices were not ‘given’ or transmitted; rather teachers had opportunities to challenge and test out the theory and any information considered ‘extra’ or ‘unnecessary’ based on their individual teaching contexts (see section 4.1.2). Through such purposeful conversations, the participant teachers engaged in learning situations where they can reflect-in-action by trying out new practices and reflect-on-action by critically challenging their own as well as other’s work and collaboratively building on each other’s ideas. This finding resonates with Simoncini and colleagues’ (2014) argument that amalgamation of dialogue and reflection can create changes in teacher learning.

It is important to note that in the context of this study, opportunities for teachers to problematise the contents of professional learning dissonant with their practices and beliefs was not common. Perhaps, due to existing, culturally bound power relations, polite and congenial conversations are more prevalent. However, the teachers in the study had the opportunity to challenge the ideas presented, which in turn, became one of the strengths of the study. As demonstrated by a number of other studies, interactions with others promote changes in teacher learning because through dialogue teachers’ ideas, feelings, and beliefs are made explicit and available for exploration (Popp & Goldman, 2016; Selkrig & Keamy, 2015; Simoncini et al., 2014). Building on the work of Myhill and colleagues (2013), this study provided further insights into the place of ‘expert others’ in the professional learning interactions by highlighting the importance of the experts’ knowledge about pedagogy working with teachers in a particular context and knowledge about the teachers’ socio-cultural context.

6.2. The teachers’ redesigned pedagogic practices

- b. The teachers’ redesigned pedagogic practices in supporting students’ English language learning, and their knowledge about narrative texts.

The teachers in this study designed learning experiences based on their new knowledge about language acquired throughout the workshop and online interactions. They worked to integrate these with particular pedagogic strategies. As reported in Chapter 5, the teachers chose either oral storytelling or Readers’ Theatre as models for oral story sharing activities, which also functioned to scaffold students towards independent storytelling in the form of spoken

performances and written narratives. The analysis revealed three major changes to the teachers' pedagogic practices, these revolved around (i) the selection and sequencing of pedagogic activities, (ii) use of semiotic resources, and (iii) negotiation of teacher/student roles

6.2.1. Teachers' selection and sequencing of pedagogic activities

The analyses of pedagogic activity revealed that through their redesigned pedagogy the teachers were able to change the nature of student participation as classroom interaction patterns shifted from teacher-led storytelling to independent storytelling. Hammond and Gibbons (2005) explain that carefully planned, sequential tasks are important in supporting student learning because each task serves as the building block for the next. The teachers' decisions in selecting and sequencing their lessons, therefore, affect which knowledge or a learning task is negotiated and how it is negotiated; for example, whether a task is adequately prepared and key ideas are elaborated (Rose, 2014, 2018). Teachers in the study redesigned their instruction by narrowing the focus for preteaching language, demonstrating storytelling for students, and facilitating the move from oral to written language. Each of these is now elaborated.

Preparation for story sharing

As Adoniou and Macken-Horarik (2007) and Rose and Martin (2012) argue, preparing for reading was an important step in preteaching language that will inform the reading process, this study found preparing for storytelling to be key. Preparation serves to bridge cultural and semantic gaps between the content and structure of a story and the knowledge and experience the learner brings to that story. In this study, the teachers were observed to change their approaches to supporting that preparation in response to the focus on story genres and cultural concepts during the professional learning experiences.

It was notable that a common way to prepare students for storytelling at the beginning of the study was by preteaching key wordings (e.g. words, phrases) that were considered important to understanding the development of a story plot. At the outset of the teaching phase, the teachers selected words in the stories they perceived would be difficult and/or unfamiliar for the students and focussed on defining these. However, later lessons in the action learning cycles reflected a shift toward the knowledge gained during the professional learning experiences where the teachers selected wordings that were more closely aligned with story events. Examples of items taught later included key wordings in the Orientation stage to

contextualise a story, in the Complication to build up tension, and in the Resolution to provide hints of how the protagonist might deal with the problems (section 5.3.1). Also evident in later lessons were deliberate decisions to narrow the teaching to focus on what was considered important and to simply tell the students information that would expedite the process of making meaning. This finding suggests that preteaching key wordings is useful so long as those selected do not merely represent those considered ‘unfamiliar’ or ‘central’ by the teachers but rather those specifically relevant to the construction of a story plot.

This study found that the nature of the tasks in preteaching is also key to improving students’ participation in story sharing performances. The participant teachers pre-taught the key wordings through the use of actions, visual representations, and translations. These teachers argued that having students physically and cognitively active in such tasks was essential because they fostered communicative and engaging interactions among the students (section 4.2.2). For example, miming and matching words to pictures or synonyms required whole class participation as students mimed or guessed actions and sought out peers holding synonyms or corresponding pictures to the mimed concept. Such activities were observed to build a sense of obligation for the students to have something to say or to act (section 5.3.1). This finding suggests that preteaching story specific key wordings in engaging and interactive activities is an important feature of this recontextualised pedagogy.

Teachers’ demonstration of story sharing

The study has also indicated that teachers’ demonstration of storytelling is central to students’ preparedness for independent storytelling. Through the demonstration, teachers and students collaboratively (re)constructed meanings of the story. In contrast to joint construction in genre pedagogy where teacher and students co-create a new story using identified patterns from a mentor text, collaboration in meaning making during the demonstration of storytelling functioned to assist students to extract key information and to respond aesthetically to the stories. Lwin (2016) argues that interactions with teachers through the use of multimodal features in the oral storytelling can help students to make certain interpretations and meanings of events and characters.

Analysis of teachers’ demonstration of storytelling revealed that the participant teachers shifted the focus of learning tasks from those that enable efferent responses to those that encouraged more aesthetic appreciation of the stories. The teachers initially guided the students to identify the happenings, settings, and characters involved in the story by

providing definitions, synonyms, translations, as well as language explanations. While such literary and language-related content is considered pivotal for learning a foreign language, it was evident in this study that over emphasis on accumulation of factual knowledge in oral storytelling interfered with the development of aesthetic responses to the story.

Following teachers' reflections on their storytelling practice, the teacher participants' later storytelling performances reflected a more balanced practice between focusing on the contents of a story and triggering students' emotional responses. As reported in section 5.3.1, teachers' strategies observed to achieve the balance included inviting students to imagine and dramatise actions, pausing the telling before the climax of a story, and prompting with onomatopoeia or a modulated voice. Students were also encouraged to join in the telling of repeated expressions. In a cumulative story, such as *Chicken Little*, verbal elements representing repeated dialogue among the animal characters were predictable and readily memorised so that students were able to join in the teacher's storytelling. This suggests that involving students in joint teacher-led storytelling performances extend students' understandings from simple listing of plot events to a greater understanding of authorship in storytelling. Rosenblatt (1982) argues that allowing for the diversity of students' responses to a story can lead to the development of more aesthetic responses. When students can respond aesthetically, they seem to experience pleasure from the story, which in turn becomes a catalyst for the students to reconstruct their own story.

Supporting students to explore the mode continuum from spoken to written language

As we have seen in Chapter 5, the teachers' changed pedagogy supported students' storytelling performances. It also enhanced their story writing achievements. It is notable that the teachers' extended knowledge about story genres and the pedagogy contributed to their increased confidence in apprenticing students toward independent story writing. The change of teachers' practice was reflected in the ways they negotiated ideas with students in co-constructing a new story. The teachers shifted from prompting students using their pre-planned ideas to responding to students' contributions and accommodating their ideas into the joint constructed story.

However, facilitating spontaneous ideas was shown to be challenging to most of the teacher participants because they needed to be able to recast or rephrase a wide range of students' responses from Indonesian into English. It was the teachers who were confident with their linguistic subject knowledge such as those in Utara and Barat Schools who appeared to be

open to students' ideas and to successfully progress to jointly write a new story with their students. For example, the teachers in Utara School accommodated students' ideas in reworking the sad ending of Chicken Little into the more cheerful resolution of The Big Crab. This finding aligns with those of Myhill and colleagues' (2013) findings, underscoring the importance of teachers' expertise in making language patterns explicit in order to scaffold students toward independent story writing. Further, this study highlights that the teachers' sound linguistic competence can offer more opportunities for their students not only to explore literal meanings in stories but also to play around with interpretive meanings by taking students' personal experiences and values into the stories (Pantaleo, 2010).

6.2.2. Teachers' use of semiotic resources

The teachers' use of different semiotic resources such as spoken and written language, objects, gestures, still and moving images observed varied across the curriculum cycle and between classrooms.

Pedagogic modalities for storytelling

The teachers' multimodal models of storytelling were important not only for shaping students' understandings but also for their reconstruction of a storyworld. The interplay between gestural, visual, vocal, and verbal resources enabled the students to make connections between events and to see the coherence of a story. A number of teachers' resources used in the demonstration of storytelling were also taken up in students' joint and independent retelling. The students' retelling reflected the use of bodily actions (i.e. gestures, facial expressions), vocal resources (i.e. intonation, onomatopoeia, pause, and rhythm), visual resources such as pictures or masks to indicate characters of the story, and verbal resources for descriptions of characters or setting, and dialogues/monologues. Together these resources assisted the students to make sense of the story, which in turn, allowed them to incorporate more of their own knowledge and life experiences into their independent retelling processes.

Pedagogic modalities for written narrative texts

Analysis of the data revealed that teachers in the study supported students in reading and co-creating written narrative texts through a range of written resources often used in conjunction with visual and spoken resources. For example, in developing students' understandings of language patterns at both text and sentence levels, the teachers provided students with enlarged copies of the story and used colour words to draw students' attention to aspects of

the clause. In a further example, the use of visual support such as grammar and story charts contributed to students' improved knowledge about discourse and grammatical patterns. Such practices resonate with Gibbon's (2003) notion of 'message abundancy' that students in their early stages of language acquisition need to access multiple and familiar messages as they engage with new knowledge and concepts.

6.2.3. Teachers' gradual handover of responsibility for students' independent storytelling

Rose et al. (2008) point out that the scaffolded approach to literacy is founded on the principles of Zone of Proximal Development (Vygotsky, 1978), which refers to the distance between what students can do independently, and what they can do in interaction with a teacher, and the notion of 'scaffolding' (Wood et al., 1976), a process that enables students to complete a task that is initially beyond them. The teachers' redesigned pedagogy in this study reflected these principles through the ways they negotiated their roles in handing over their knowledge to student understanding and application.

The teachers' increased understandings of the scaffolded pedagogy enabled them to shift between more interventionist roles which provided models of narrative genres and explicitly taught students about their use and patterns of language and the facilitator-like roles which gradually extended students' spoken and written English repertoires. Such negotiation of roles allowed the teachers in this study to understand their students' existing knowledge about narrative genres and explicitly teach what they can learn next. Although explicit teaching is often criticised as being didactic, brief, focussed sessions were part of a sequence of experiences that allowed for students more or less latitude over lesson events at different stages of the scaffolded cycle.

In summary, the study has demonstrated the potential of genre theory and its attendant scaffolded pedagogy to support Indonesian teachers of English as they implement significant curriculum reform. It has also identified some of the challenges as teachers engage with the new understandings and strategies. As has been argued throughout the thesis, central to the success of curriculum reform in this and other contexts is the nature of quality the profession learning available. The following sections describe important characteristics of an appropriate model for professional learning.

6.3. Implications for the development and delivery of a contextually sensitive and effective professional learning program

This section describes the implications emerging from the study with respect to how the professional learning developed knowledge and how that knowledge was transformed into changes in pedagogic practice. To this end, I propose a professional learning model that aims to inform policy development so that teachers of English as a foreign language can be supported to improve their student achievements by recontextualising a scaffolded literacy instruction approach. The model owes much to the functional model of language presented earlier in the thesis (see section 1.1). Approaching teaching and learning as discourse, I argue that changes in teacher behaviour that impact on student outcomes are a result of their participation in situations that are shaped by activities, the relationships between participants and the nature of the meaning-making resources at hand. Such situations are always shaped by context—both local and the broader social milieu.

The relationships between contexts and learning experiences in the model are visually represented as nested circles in order to best explain how each element is brought together to impact on student outcomes (Figure 6.1).

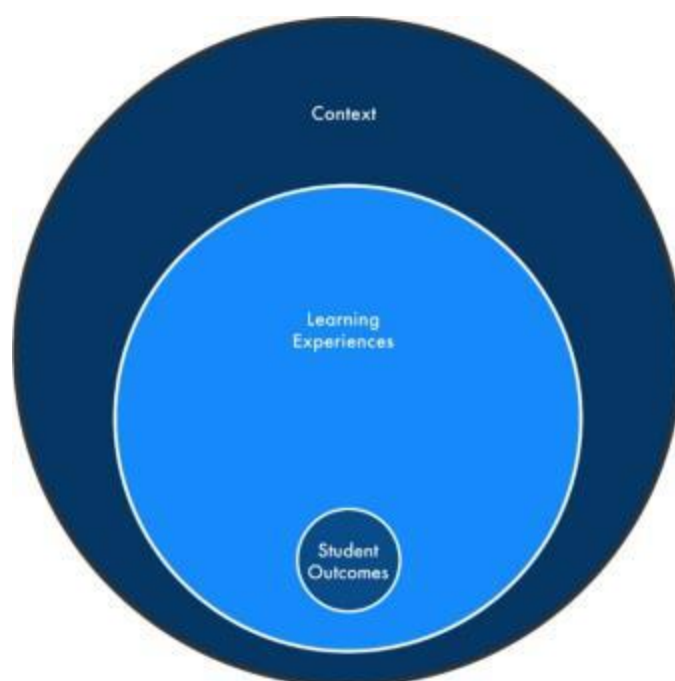


Figure 6.1 The relationships between context, learning experiences, and student outcomes

6.3.1. The context for professional learning

In the professional learning model proposed here, context is categorised into a wider social-cultural context and a professional learning context. Elements of the broader level include

‘national curriculum and examination system’ and ‘ELT methodology and prevailing theories’. Three tenets identified from the findings that contribute to a context conducive to professional learning are (i) the degree of support from school leaders and professional learning communities, (ii) the nature of teacher and external expertise, and (iii) the available time for professional learning. Each context is illustrated in Figure 6.2 as the first two layers to signal their important role in influencing the quality of learning experiences for improved learning outcomes. These elements are now elaborated.

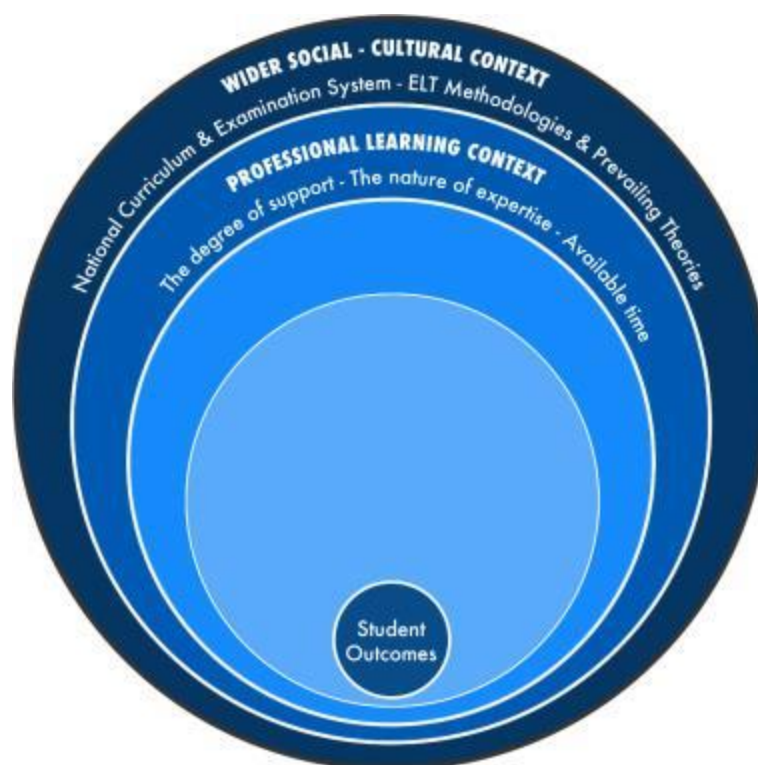


Figure 6.2 Contextual elements for professional learning

The broad social-cultural context of professional learning

National Curriculum and Examination system At the broader level, formal education policies direct teachers in their design and delivery of quality learning experiences. The Indonesian national curriculum for English literacy stipulates competency standards against which students’ achievements are assessed through high stakes written exams at Year 9 (ages 14-15) and Year 12 (ages 17-18)--these determine students’ access to higher education. Such policies and practices impact on teachers’ pedagogy and their motivation to undertake professional learning. As demonstrated in the study, it was teachers’ awareness and need for knowledge about teaching story genres that motivated them to participate in the professional learning workshops (see section 3.3.3). If teachers’ professional needs are to be met, it is

imperative that, as in this study, the professional learning is underpinned by deep knowledge about the demands of the curriculum and national education policies.

ELT methodologies and prevailing theories We know that English teachers require sound knowledge of a range of genres and their patterns of meanings in the first instance if they are to effectively scaffold students' learning. And it is also established that this knowledge alone is insufficient because the implementation at classroom practices has been consistently reported to impose challenges for teachers (Baker, 2016; Labone & Long, 2016; Webster-Wright, 2009). As such, professional learning programs must acknowledge the complexities of both the local and the broader curriculum contexts. This is only achieved when the facilitators of the professional learning have deep understandings of the curriculum and its underpinning theories and principles and effective contextually responsive language and literacy pedagogy.

The professional learning context

The degree of support, the nature of expertise, and available time are three pivotal tenets at the immediate context of the professional learning. The professional learning program offered in the study seemed to work well at the participating schools because there were a high degree of support from school leaders and professional learning communities, the professional experiences of teachers together with an external expert, and the extended time for professional learning. In particular, the relationships established between the school leaders, teachers, and I (as the facilitator affiliated to a reputable university in the region) have contributed to the teachers' engagement with the program. In this study, earning the teachers' confidence was key to their participation in a program where they can vocalise their thoughts, doubts, and criticisms without being culturally judged as inappropriate. Establishing good social, political, and cultural alignment between the groups is therefore necessary.

The degree of support In the study, the school leaders functioned as gatekeepers in deciding whether alternative practice offered in a professional learning program was congruent with the organisation goals. They also decided which teachers would participate in professional learning and whether funding or other necessary supplies were provided. When the program was deemed relevant, the participating schools, for example, sent more teachers to take part in the program (see section 3.3.3) and generously offered their school hall for the workshops and follow-up meetings. The distribution and availability of places across these schools

reduced teachers' travel time and cost incurred. This arrangement was possible as the schools were part of a larger learning community that shared similar goals. In addition to such 'physical' support, the professional learning community also provided the teachers with a familiar and supportive learning environment. Within this community, teachers can share their expertise and experiences in responding to the demands and challenges of their school contexts.

The nature of expertise Learning opportunities, as the study indicates, are not restricted to expert-led interactions during formal workshops but can include more participatory models that involve co-construction of professional learning activities with teachers. The interplay between teacher and trusted external expertise allows for changes to take place because alternative practices are more likely to be built upon teachers' existing knowledge and skills (Desimone, 2009; Grierson & Woloshyn, 2013; Timperley et al., 2007). As we have seen in section 4.1.1, in a discussion of 'mode' (one of the three register variables), the teachers spent some amount of time to work out what mode is. Initially they had misconceptions about mode and required the external expert to clarify it. In another context, people might have such concepts under control and less time needed for a discussion. Thus, each context will vary, depending not only on the expert but also what knowledge and experience teachers bring. Establishing a good rapport at the earliest connection with teachers and throughout the professional learning program is thus pivotal for the external expert so that the understanding of teachers' needs and ways of learning can be observed and aligned at any time.

Available time Allowing extended time for teachers' engagement in contextualised learning leads to greater uptake of new ideas and approaches. Resonating with findings of Kretlow and colleagues' (2012) study, the model presented in this thesis highlights the importance of extended time spent in engaging teachers through formal workshop and in-class coaching. The teachers in the study, for example, demonstrated their improved understandings and skills in handling the complexity of Detailed Reading stage as a new practice (see section 5.3.2). This was achieved through a prolonged process of collaborative planning and side-by-side coaching where the teachers and the external expert team-taught how to deconstruct a text. Accordingly, this finding supports the argument that extended professional learning is more likely to result in more significant changes in teachers' practice than that conducted in one-shot 'formal' training or workshop (Grierson & Woloshyn, 2013; Kretlow et al., 2012).

6.3.2. The learning experiences: teacher learning experiences and teacher's design of student learning experiences

So far we have seen how contextual elements potentially affect teacher learning experiences. In the proposed model, teacher learning experiences are described as situations that shape teachers' growth in knowledge and skills through 'formal' training and 'situated' learning in their class. The term 'formal' is referred to a discrete package of learning experiences such as the workshop reported in Chapter 4 of the thesis. 'Situated' learning is embedded in teachers' authentic work contexts and reflected in the teachers' design of learning experiences for students as reported in Chapter 5.

The model proposed in the study identifies three organising features that shape learning experiences. These features resonate with Rose's (2014, 2018) pedagogic register that include contents (pedagogic activities), interactions (pedagogic relations), and learning modalities (pedagogic modalities). Each of the features is illustrated in Figure 6.3 and subsequently elaborated by initially looking at teacher learning experiences followed by consideration of the teachers' design of student learning experiences.

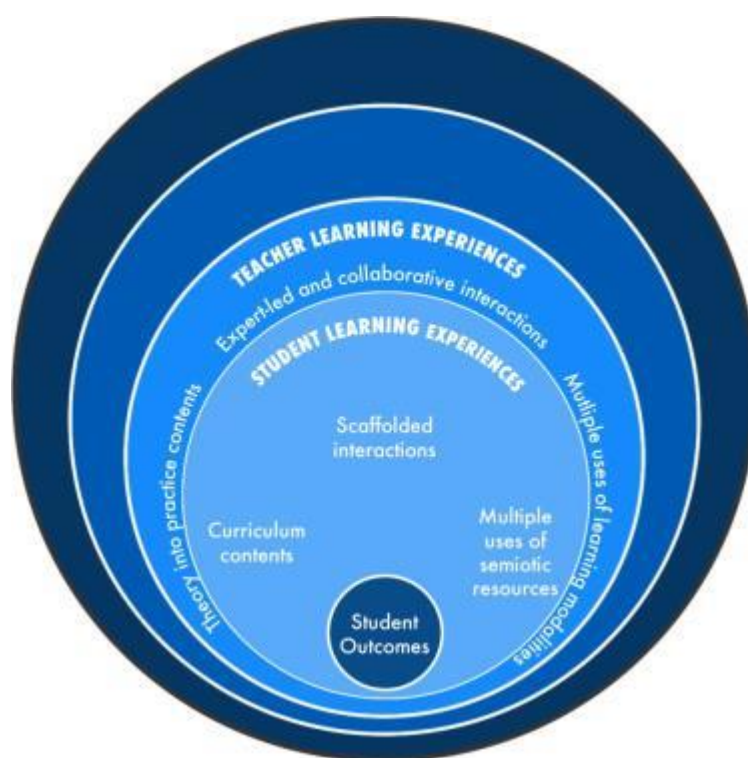


Figure 6.3 Organising features for learning experiences

Teacher learning experiences

The content Professional learning contents parallel with curriculum-based expectations and pedagogical needs of the teachers have been considered essential for teachers' learning growth (Sahin & Yildirim, 2016; Timperley et al., 2007). Yet, prioritising contents that merely have immediate pedagogical implications is not enough. Teachers need to develop theoretical understandings that are deeper and more substantive than what is explicitly stipulated in a curriculum document. As we have seen in section 4.1.2, for the teacher participants to effectively scaffold their students to identify different types of story genres, they need to have richer linguistic resources, which include not only the identification of stages but also the phases. Myhill et al. (2013) similarly agree that teachers with rich knowledge about language are more likely to be able to make appropriate and supportive pedagogical decisions in the language classroom. Accordingly, the professional learning model foregrounds the integration of higher degree of linguistic subject knowledge with pedagogical practice for professional learning contents.

The interactions Integrating theories with practice can be accomplished through a combination of expert-led and collaborative interactions. The expert role includes establishing that teachers understand new content and skills and stimulating them to think about their current practice in new ways. Collaborative interactions take place among participating teachers for exploring and gaining deeper understandings of the new knowledge. These interactions are enacted in back and forth dialogue that facilitates participating teachers being able to actively comment and build on each other's ideas (Popp & Goldman, 2016) and reflect on professional issues (Myhill, 2018). The teachers in this study, for example, were facilitated to explore storytelling strategies by discussing and making evaluative decisions about the applicability of the strategies to their teaching context. Such interactions opened up varying dialogic spaces for teachers' critical examination of the alternative strategies. This process, in turn, enabled them to make informed decisions about the strategies that best suited their contexts.

The learning modalities Engagement with a range of semiotic resources and language modes supports teachers to access new knowledge and skills from different resources but with similar information. Like Gibbons (2003, 2009), this study argues that access to such 'message abundance' is critical not only for students learning additional languages but also for language teachers' learning. In the study, teachers' engagement took place in a variety of activities that included typical listening to others with greater expertise, hands-on activities,

and online discussions. Participating in such activities enabled them to sharpen their linguistic analysis skills and strategies for scaffolding their students to effectively engage in storytelling, reading, and writing story genres.

Teachers' design of student learning experiences

The contents Teaching curriculum knowledge to students requires teachers to cycle between shared experiences and new knowledge. Through shared experiences, students are prepared and guided to successfully engage with a wide range of text types. The teachers in the study engaged their students in oral storytelling activities to develop understandings of a story plot and take pleasure from literary work. These lessons assisted the students to recognise the social purposes of narrative texts and the ways the texts unfold to achieve a range of purposes. Recognition of language patterns at genre level was in turn necessary for students' understandings of the intricacies of written narratives. In the process of Detailed Reading and Joint Rewriting, authors' language choices in describing characters and settings, and in building tension and solutions were made explicit to the students. In turn, the students were able to appropriate these resources into their own language repertoires.

The interactions Scaffolded interaction is an essential element in enabling students to effectively accomplish learning tasks. The role of the teacher in such an interaction is varied; from interventionist and providing high support to students in the beginning to gradually withdrawing support as students become more competent (Derewianka & Jones, 2016; Maynes et al., 2010). In the study, more explicit teaching was evident during the Modelling Storytelling for developing students' spoken narrative and during Detailed Reading for written texts. Gradual handover of responsibility for students' independence was observed during Joint Retelling and Joint Rewriting stages. In these guided-practice stages, students had ample opportunities to venture to use their ideas, experiment with the language use, and receive feedback and support when needed. The varying roles of teachers and students in exchanging knowledge and skills in different stages of classroom instruction appear to contribute to the students' more independent use of language.

However, as the findings indicate, the available support was all within the confines of teachers' ideas and the teachers' lesson plans. For example, notes on an alternative plot for the Joint Rewriting were prepared by the participant teachers to compensate their lack of confidence in writing and flexibility in being able to facilitate independent writing. A step beyond the current study might be one that supports teachers to develop confidence and

expertise with respect to reflection-in-action as they choose which scaffolds to provide. This develops with time, professional learning and experience. Thus, the challenge of future professional learning is to strengthen the resolve to move from spoken to written.

The learning modalities Teachers' uses of multiple resources for bringing meanings into student learning experiences provide much information to support learners' understandings of concepts or tasks. Different language modes and additional semiotic systems deployed by the teachers in the study assisted students to effectively approach narrative texts in spoken and written discourses. In storytelling activities, the use of spoken language accompanied by visual-aural support, physical movement, and gestures assisted students to comprehend a story and to engage with its performance. In reading and writing activities, mentor texts as anchors that teachers and students referred to were used simultaneously with other semiotic resources such as colour coding and story charts. Such amplification of meaning, as argued by Gibbons (2009), is crucial for students learning additional languages as it provides students with more than one opportunity to comprehend key ideas.

6.3.3. Relating context, learning experiences, and student outcomes

The proposed professional learning model brings together the major findings of the thesis and shows the close connection between the context — both the local setting for the curriculum reform and the broader social milieu in which it is situated and the learning experiences, as depicted in Figure 6.4.

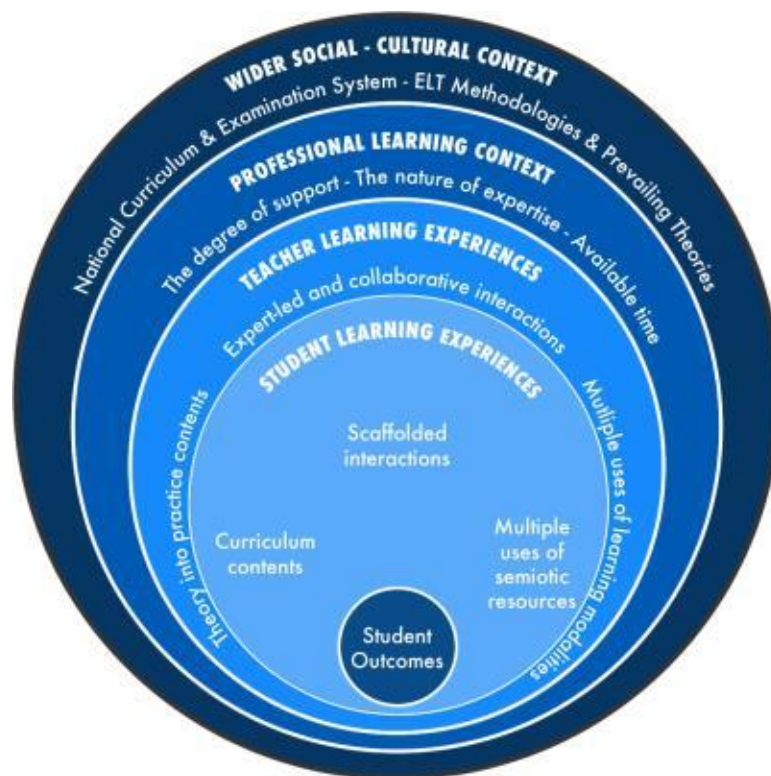


Figure 6.4 Relating features of the context to variables of the learning experiences

Looking at the proposed professional learning model in its entirety now, we can see that in the broader context, the examination system, the national curriculum and its underpinning theories embody regulating elements. While these contextual elements tend to be certain and predictable, it is at the local level that the contextual variables are more dynamic.

Effective professional learning, as has been argued here, is dependent upon the degree of support from school leaders and professional learning communities, the nature of expertise shared by teachers and external educator, and the time available for learning opportunities. In one context, time required for professional learning may need to be extended or truncated depending on whether supports from organisational executives and the quality of interactions between the expert and participating teachers are high enough or not. This means that the configuration of these variables can be different from one context to another. Understanding the dynamics of the configuration is thus imperative to ensure that learning experiences adjusted to local situations take place.

Designing differentiated learning experiences for teachers cannot be divorced from student learning experiences. To achieve this, key organising features for the design include integration of theories with practice through interactions that open dialogic spaces between teachers and experts, and among the teachers themselves. The design should recognise the

place of multiple semiotic resources in learning, particular EFL learning contexts. Involvement in these learning opportunities allow teachers to practise, reflect, and prepare for planning and implementing transformed classroom curriculum genres, which in turn impacting on student outcomes.

6.4. Significance of the study

This study contributes to our understandings of the development and delivery of a contextually sensitive and effective professional learning program that promotes a scaffolded methodology for English language teachers in the EFL settings. The nature of the research questions has necessitated a principled linguistic analysis and a pedagogic register analysis to reveal which aspects of the data that were of particular salience for the recontextualisation of the scaffolded curriculum cycle and a professional learning model to support this. The following sections outline points at which this project has theoretical and methodological implications.

6.4.1. Theoretical significance of research findings

The thesis has made a theoretical contribution to our understanding of recontextualisation of a scaffolded curriculum cycle, particularly Rose's (2012) Reading to Learn pedagogy (R2L), in the EFL contexts such as Indonesia. While the R2L model makes explicit the knowledge about text and written language through the integration of reading and writing, this study has developed an additional innovative sequence to assist EFL learners to develop control over the spoken English. The additional sequence provided an important grounding for learners in these contexts who mostly learn and experience spoken and written English language use in classroom settings.

The renovated model in this study focused on the students' development of narrative genres through the incorporation of storytelling into R2L pedagogy. In contrast to preparation for reading stage in R2L pedagogy, the additional support labelled as the Oral Story Sharing stage was designed to not only to prepare students for reading written text but also to support their confidence and fluency in

mirroring the scaffolding in R2L pedagogy that includes Preparing for Storytelling, Modelling Storytelling, Joint Retelling, and Independent Storytelling Performance. In contrast to R2L pedagogy model,

The findings of the study show that the innovative sequence enabled the participant teachers to provide models of storytelling and explain key features of stories and gradually reduce their support as learners gained increased confidence and competence in storying. The additional sequence of the recontextualised model aimed to provide the learners with more field building experiences. Adoniou and Macken-Horarik (2007) have articulated that building learners' control over curriculum contents at the beginning of the pedagogy sequence is essential to bridge EFL learners' linguistic, cultural, and semantic gaps with the target genres. As such, the way storytelling was theorised in the study included a focus not only on the efferent but the aesthetic stances that are important for deeper engagement with the nature and purposes of stories. Adoniou and Macken-Horarik (2007) further argue that this can be achieved through the provision of 'message abundance' where students can access multiple and familiar messages as they engage with new knowledge and concepts. Through Oral Story Sharing, the participant students were engaged in multimodal learning experiences to build shared knowledge of how meanings unfold in stories and how to respond appropriately. These experiences, as the research findings of the study show, became a foundation for the learners to move to the next instructional sequences. Although the primary concern of the additional cycle in the study was on narrative genres, the model can potentially be adjusted and applied to other text types.

6.4.2. Methodological significance of research findings

This thesis contributes to methodology for the investigation of educational interventions about 'impactful' teacher professional learning programs. It recognises the importance of multimodal classroom discourse analysis, uses of social media (e.g. Facebook), and the role of an informed expert insider, as a methodological innovation.

The findings of the study provide a multimodal interpretation of pedagogic practice in the EFL settings. For research studying EFL contexts, a linguistic analysis is not enough. Teachers in these settings must use all resources available to them to negotiate meanings with their students. The multimodal nature of classroom data has necessitated a principled analysis that works beyond commentaries of what is happening in the classrooms. The current study drew on systemic functional register analysis to bring the multimodal data together within

one analysis. More specifically, it applied Rose's (2014, 2018) pedagogic register analysis to investigate "pedagogic activities negotiated in pedagogic relations between teachers and learners, and presented through pedagogic modalities of speaking, writing, signing, drawing, viewing, gesturing and other somatic activity" (p. 1). This study has underscored the significance of multimodal interpretations of what teachers and learners do, their negotiation of roles they enact, and their modes of communication. Such an analytical framework results in research findings that can be compared, critiqued, and extended in future inquiries in a consistent and principled way.

This thesis also contributes to our understandings of uses of social media as a methodological innovation. Incorporating social media such as a Facebook group as an additional learning site may be a more appropriate methodology for future research on the integration of face-to-face and contextualised professional learning. Interactions in Facebook allow sustained and ongoing learning process to occur in a safe environment where teachers can access and share information at their convenient pace, time, and place. Such a learning environment allows a researcher to gain in-depth understandings of teacher ongoing learning process and assist participating teachers to expand their knowledge and transform their practices. In this study, the affordances of Facebook facilitated teacher learning processes through collaboration and sharing resources that defy space and time with user-friendly navigation of the features (Bissessar, 2014). Yet, teachers' familiarity with Facebook features and their use as part of their life activities were not enough for collaborative knowledge building to occur. The role of researcher as a facilitator is required to ensure that productive engagement in Facebook platform took place. This findings suggest that researchers who wish to work with teachers needs to be mindful about when and how much to intervene or support teachers' learning at this point of interactions.

The role of researcher as an informed expert insider is another significant contribution of the study. A researcher who is well informed about participant teachers' cultural and professional contexts has greater chances to gain their confidence and trust. As an expert insider, the teachers benefitted from our shared understandings about the schools and the way the curriculum impacted teachers' work, the students with whom the participant teachers worked and the ways the students learned, the sorts of knowledge they valued, and the pedagogies used to achieve these goals. For example, I could make useful links for the participants across the different language structures and a range of nuanced meanings by capitalising on the shared languages that the participant teachers and students spoke. I could also relate to the

participant teachers' challenges when learning and teaching an additional language. All of these circumstances established a sense of mutual concern and understanding. As a trusted facilitator, these teachers were willing to share their experiences and practices, working together to nurture student learning (Kemmis et al., 2014).

6.5. Limitations and areas for future research

This action-oriented qualitative case study was appropriate to the inquiry of the study as it examined the design and implementation of a culturally relevant professional learning program based on genre theory. While the program proved useful in this study, the findings of the study were not intended for generalisations. As such, limitations of the study were worth reporting so as to provide directions for future studies.

This study has used Systemic Functional theory as its lens on the data because of the depth it affords. Evident in the study was the potential of the theory in providing the participant teachers and their students with rich linguistic resources for understanding what and how meanings in narrative texts are made. However, in EFL contexts where students' level of English proficiency is typically low, a language learning program could also be informed by alternative theories such as psychological, emotional, social and language acquisition theories. This is an area that would repay further research in which a broader view of language education and language teacher professional development could be explored.

In this study, the implementation of the recontextualised R2L pedagogy in the participating schools covered eight lessons. As reported in Chapter 5, most participant teachers required more time and guidance in 'fine-tuning' the alternative pedagogy as the teaching process progressed. An intervention study in which researchers are able to access schools for a longer period of time, to evaluate the impact of the recontextualised R2L pedagogy in other EFL contexts could be a useful contribution.

6.6. End note

The calls for further research identified in the literature review has led this study to investigate a contextualised and effective professional learning program for teachers of English as a foreign language (EFL), particularly in Indonesia. Establishing contextualised professional learning is essential to ensure that the demands and challenges encountered by the EFL teachers when implementing a scaffolded methodology in their workplace are recognised and addressed.

The literature review has indicated that addressing individualised teachers' needs and interests through a combination of 'traditional' professional development program and follow-up support in classroom practice such as coaching, mentoring, and modelling promotes changes in teacher behaviour (Bayar, 2014; Chaaban, 2017; Desimone, 2009; Kretlow & Bartholomew, 2010; Timperley et al., 2007; Webster-Wright, 2009; Wood et al., 2016). Accordingly, the study engaged English language teachers of secondary school in a professional learning program that was designed based on linguistic principles parallel with curriculum-based expectations and workplace situations. Specifically, the program provided the teachers with learning experiences that supported them to extend their knowledge about story genres and their pedagogical applications through workshops, online interactions, and individualised support in classroom practice.

The findings of this study suggest that the development of teachers' knowledge and practical skills is inseparable from the alignment of three substantial tenets for the teachers' learning. The alignment sets out to integrate linguistic subject content and pedagogical content knowledge that are presented through a variety of multimodal learning activities and negotiated in professional dialogue. Through professional dialogue with expert others and peers, teachers had opportunities to reflect on their experiences and draw on their existing knowledge to make sense of new knowledge and practices. Such interactions enabled the teachers to shift between tacit to overt knowledge by articulating alternative concepts and pedagogy.

Although teachers' involvement in such a quality training program holds a key role for changes in teacher behaviour, Wood et al. (2016) argue that it may not be sufficient to help teachers effectively implement newly learned strategies in their classroom. Individualised support is thus required to leverage teachers' confidence and competence in using the alternative pedagogy in an effort to impact positively to students' outcomes. In responding to a call for further research on individualised support as follow-up professional learning, this thesis provides insights into the ways teachers' learning uptake is extended and reflected in their redesigned pedagogy.

The findings of the study reveal that the recontextualisation of the pedagogy reflected teachers' improved knowledge about text and meaning and how to transform this into effective learning experiences for their students. As a result of their learning in the workshops and subsequent online dialogue, the teachers engaged their students in learning activities that

moved between shared knowledge and new knowledge. At the early stages of a scaffolded pedagogy, establishing shared knowledge with students plays a foundational role in supporting EFL students to develop their spoken and written English narrative genres. Here, the teachers initially provided models of storytelling and guided the students to recognise language resources used in the stories. Such support was gradually reduced as students gained more confidence and developed more control over storytelling and story writing.

Taken together, the findings of this thesis suggest a model for the development and delivery of linguistically principled and contextually relevant professional learning programs.

Informed by Halliday's functional model of language, the model brings a close connection between the context for curriculum change and the learning experiences of both teachers and, in turn, their students. While the broader context provides more predictable regulating elements such as curriculum documents, the contextual elements at the immediate situation are more dynamic. Thus, what constitutes effective professional learning can be different from one context to another depending on the degree of support from organisational executive, the quality of interactions between external educators and teachers, and time available for learning opportunities.

As a qualitative case study, the intent of the study is not to provide generalisable findings. However, the study has shed light on the potential of a careful and responsively designed professional learning program in supporting teachers to develop students' English literacy through the recontextualisation of a scaffolded pedagogy in the EFL contexts. As noted by Canagarajah (2016) there has been a persistent discrepancy between prepackaged methodological frameworks underpinning English language curriculum and sociocultural realities in the EFL settings. In responding to this matter, this thesis has suggested some of the key principles in narrowing such incongruity, principles which may inform the development and delivery of more contextually responsive professional learning programs in this and other settings.

Epilogue

For millennia, stories and storytelling have been used to transmit cultural understandings from one generation to the next, to educate, to entertain, to promote a sense of community and to disseminate moral codes and lessons.(Morgan, 2011, p. 22)

There is no doubt that *cerita* (stories) and *bercerita* (storytelling) have played a significant role in the design and implementation of the professional learning program in the current study. Findings indicate that stories offer much to teachers in terms of values education, student engagement and curriculum planning. The impact of this study is not only evident in the teachers' commitment to their own professional journeys, but also in their contributions to the broader teaching community.

The teachers in this study continued to develop their knowledge about language and literacy pedagogy even after the study had finished. Through the Facebook group we have generated a rich professional community that allows the teachers and me to keep on sharing stories, thoughts, ideas, and resources for developing English oral language through storytelling.

Further, in August 2015, four of the eight participating teachers presented their papers in the Eighth International Conference on Applied Linguistics (CONAPLIN) held by Universitas Pendidikan Indonesia, in Bandung, Indonesia. Although presenting conference papers is uncommon in these teachers' contexts, they confidently reported on their engagement with the classroom action-research project and shared findings from their own teaching. Again, Facebook was key in building their confidence and supporting these teachers from the early process of writing an abstract and power point slides to the actual oral presentation. Example of the follow-up Facebook interactions is illustrated in Figure E1.



Figure E5 Collaborative work on finalising power point slides

In another example of impact, two of the participating teachers wrote stories about their experiences in the study. In 2017, Nining Suryaningsih wrote and published *Merana karena Siswa* (Withered by the Students) and then in 2018 Kartika Arum created *Kado Termanis Takkan Terkikis* (The Sweetest and Everlasting Gift). Covers of these books are depicted in Figure E2.



Figure E6 Teachers' accounts (Arum, 2018; Suryaningsih, 2017)

In her book, Suryaningsih reflected on the program, observing after fifteen years of teaching, she still had a lot to learn. For years, she had relied heavily on the knowledge gained from her university education: '[I thought that] *teaching these kids are easy because I have all the knowledge I need to teach them. But then I was wrong*' (p. 51). Her experiences in the professional learning program raised her awareness about the importance of careful planning for her students' learning experiences, something she had previously taken for granted. Suryaningsih reflects on her new understandings,

For some time, lesson planning became a 'terrifying' activity in this program. I had to make sure that I made detailed and careful steps relevant to the theories we learned. And often, I had to work over time. Tiresome, indeed. But strangely, I was thrilled at the same time. This hard work for one research class paid off when I successfully achieved my teaching goals in other classes. (pp. 50-51)

Here, Suryaningsih shares her struggle to plan in such detail as an ordeal, yet at the same time she found excitement in her success. Suryaningsih's conclusion underscores

the importance of engaging in careful planning to ensure that ‘*every second of my teaching time is well-spent*’ (p.52).

Arum’s (2018) book mostly documents her experiences in the study and its immediate impact on her work achievements. Its title, *The Sweetest and Everlasting Gift*, refers her promotion to first class administrator (level IV-b), a level considered ‘difficult’ and ‘prestigious’ by teachers in her context (p. 49). Arum’s story begins with her participation in the professional learning (chapters 1-3), followed by her experiences in presenting a conference paper (chapter 4) and finally the preparation of documents for the promotion application (chapter 5). Through her story, Arum sends a key message that it is the accumulation of her professional learning experiences that rewards her with the gift, which once seemed very challenging to achieve.

Central to Arum’s story is the implementation of classroom action research (referred to in the Indonesian context by the acronym PTK). She identifies PTK as one of the most challenging requirements for promotion because although teachers have the knowledge about PTK, they lack confidence in writing the associated report (p. 49). Arum attributes her growth of confidence to this study because it offered professional learning through collaboration, feedback, and reflection that developed her understanding about the ways data are collected, analysed, and disseminated to inform practice (p. 20). Arum identified the study as *Simbiosis Mutualisme itu Nyata* (a symbiotic relationship is real) (p. 15) because it benefitted researcher and participants alike. Arum sums up her experience, ‘*In the beginning, we were flattered. In the process, we were overwhelmed. At the end, we were the lucky ones!*’ (p. 15).

These teachers’ stories have demonstrated the impact of an appropriate, tailored professional learning program offered in this study on their careers. Their preparedness for professional learning despite their busy lives and in the context of working with a foreign language has opened up opportunities for them. The professional learning experiences reported in this study and in its after effects align well with the professional development practices aspired to by the Indonesian government. Such practices include the ongoing pooling of expertise via collaborations, expert mentoring, academic publications and seminar (Kemendikbud, 2012).

Findings of the study and evidence of the impact of teachers’ learning experiences indicate the potential of tailoring a professional learning program that is well-grounded in theories and relevant to the global and local realities. In the Indonesian context, providing quality professional learning opportunities for large teaching workforce throughout the archipelago

could entail huge financial resources (Rahman, 2016). However, as evident in this study, some forms of social media offer considerable potential to supplement face-to-face training sessions so that collaboration with peers and support from external expertise can be maintained at a more modest cost. Despite the small numbers of teachers involved in this study, their stories about professional learning experiences open a small but important window to the design and delivery of future effective professional learning programs.

Appendices

Appendix 1 Audit Data Trail

Date	Data Collected: Off-school	Assigned Code
24 March 2015	Focus group interview	FGI
30 March 2015	a. Workshop day 1 – field notes, observation (Ika) b. Workshop day 1 – field notes, observation (teachers; numbered)	W1-I W1-T(n)
7 April 2015	a. Workshop day 2 – field notes, observation (Ika) b. Workshop day 1 – field notes, observation (teachers; numbered)	W2-I W2-T(n)
13 April 2015	Focus Group Discussion	FGD1
27 April 2015	Focus Group Discussion	FGD2
6 May 2015	Focus Group Discussion	FGD3
20 May 2015	Focus Group Discussion	FGD4
Date	Data Collected: School Bandung Utara	Assigned Code
April 20, 2015	Classroom observation – field notes 1	COU-1
April 24, 2015	Classroom observation – field notes 2	COU-2
April 27, 2015	Classroom observation – field notes 3	COU-3
May 6, 2015	Classroom observation – field notes 4	COU-4
May 18, 2015	Classroom observation – field notes 5	COU-5
May 21, 2015	Classroom observation – field notes 6	COU-6
May 21, 2015	Classroom observation – field notes 7	COU-7
May 22, 2015	Classroom observation – field notes 8	COU-8
Date	Data Collected: School Bandung Selatan	Assigned Code
April 20, 2015	Classroom observation – field notes 1	COS-1
April 23, 2015	Classroom observation – field notes 2	COS-2
April 28, 2015	Classroom observation – field notes 3	COS-3
April 29, 2015	Classroom observation – field notes 4	COS-4
May 11, 2015	Classroom observation – field notes 5	COS-5
May 13, 2015	Classroom observation – field notes 6	COS-6
May 18, 2015	Classroom observation – field notes 7	COS-7
May 21, 2015	Classroom observation – field notes 8	COS-8
May 25, 2015	Classroom observation – field notes 9	COS-9
Date	Data Collected: School Bandung Barat	Assigned Code
April 21, 2015	Classroom observation – field notes 1	COB-1
April 22, 2015	Classroom observation – field notes 2	COB-2
April 27, 2015	Classroom observation – field notes 3	COB-3
April 28, 2015	Classroom observation – field notes 4	COB-4
May 9, 2015	Classroom observation – field notes 5	COB-5

May 12, 2015	Classroom observation – field notes 6	COB-6
May 19, 2015	Classroom observation – field notes 7	COB-7
May 23, 2015	Classroom observation – field notes 8	COB-8
Date	Data Collected: School Bandung Timur	Assigned Code
April 21, 2015	Classroom observation – field notes 1	COT-1
April 22, 2015	Classroom observation – field notes 2	COT-2
April 27, 2015	Classroom observation – field notes 3	COT-3
April 27, 2015	Classroom observation – field notes 4	COT-4
May 20, 2015	Classroom observation – field notes 5	COT-5
Date	Data Collected: Baseline texts	Assigned Code
16 April 2015	Utara School: 39 texts	BTU- (1-39)
16 April 2015	Selatan School: 36 texts	BTS- (1-36)
16 April 2015	Barat School 3: 42 texts	BTB- (1-42)
16 April 2015	Timur School 4: 40 texts	BTT- (1-40)
Date	Data Collected: Exit texts	Assigned Code
May 22, 2015	Utara School 1: 42 texts	ETU – (1-42)
May 20, 2015	Timur: 8 spoken texts (storytelling)	ETT – (1-8)
	Facebook group discussion	FB(month)/(date)-Tn
March 15	Facebook	FB3/15-T1

Schools	Teachers' Pseudonym
Bandung Utara	Main teacher: Dini (Teacher 2) Ancillary teacher: Anita (Teacher 5)
Bandung Selatan	Main teacher: Nuri (Teacher 1) Ancillary teacher: Yanti (Teacher 8)
Bandung Barat	Main teacher: Diana (Teacher 4) Ancillary teacher: Santi (Teacher 6)
Bandung Timur	Main teacher: Endah (Teacher 3) Ancillary teacher: Isni (Teacher 7)

Appendix 2 Key to Transcription

Notation	Meaning
T1 (2, 3, etc.)	Individual teacher contribution – as identified in the video.
Ts	Teachers
S1 (2, 3, etc.)	Individual teacher contribution – as identified in the video.
Ss	Students
...	Pause
(showing a Chicken Little card)	Transcriber's comment
'There once lived a penguin a penguin'	Quotation marks identify that the speaker is reading from mentor texts or constructed texts. This notation is to differentiate such texts from classroom talk.
<i>Oke silahkan untuk paragraf satu saja silahkan pakai hijau.</i>	Italicised fonts identify that the speaker is speaking languages other than English.

Appendix 3 A Teacher Interview Protocol

Semi-structured Interview

INTRODUCTION

Time :

Date :

Place :

Interviewer: Ika Lestari Damayanti

Interviewee:

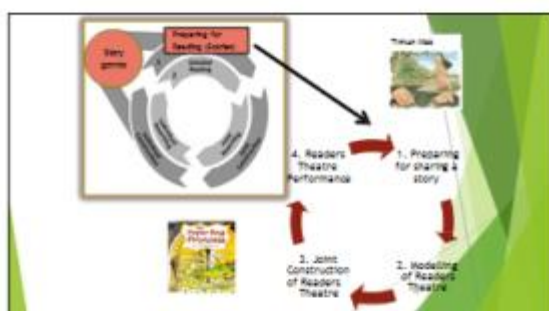
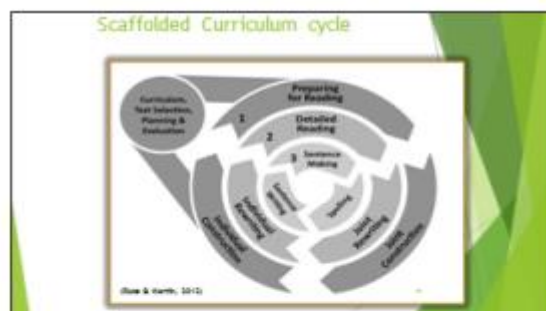
QUESTIONS/PROMPTS

1. Teachers knowledge, attitudes, experiences with story genres
 - a. Do you have a particular story that you liked or remembered from your childhood?
 - b. How did you know the story?
 - c. Why did you like it?
2. Teachers' classroom practices
 - a. Do you use stories to teach English? Why?
 - b. Do you use stories to teach particular skills or topics? What kind of stories do you use to teach the skills or topics?
 - c. How do you select the stories?
 - d. What activities do you usually do when using stories in the classroom?
 - e. Do you enjoy telling stories to your students?
3. Challenges for their students
 - a. When you use stories in the class, how do your students respond? Do they like the stories or do they seem uninterested with the stories?
 - b. What are the challenges when students learn story genres?
4. Teachers' expectations and experiences with professional learning programs
 - a. When you find some challenges in teaching a certain unit, what do you usually do? Do you discuss them with your colleagues at school or with your local teachers' association?
 - b. Have attended any workshop or training? What was the focus of the workshop? Was it run by government?
 - c. Do you find the topics, techniques introduced in the workshops useful for your class?
 - d. What kind of workshop or training do you expect to attend in the future?

THANKING THE PARTICIPANT

Appendix 4 Sample Workshop Learning Resources

a. Power point slides



Timun Mas

The giant chased Timun Mas a day. He was getting closer and closer. Timun Mas then opened the bag and threw a handful of seeds. It became big.

Then it was the last magic stuff the last in the bag. It was a magic seed. Timun Mas then it became a big event.

The giant was still trying to catch the magic but he was very tired.

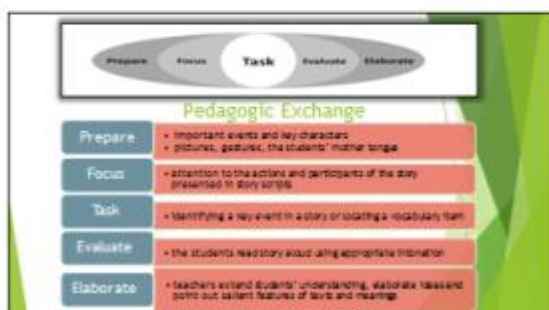
The Princess

"It is that," said Elizabeth, "that you can burn up ten times over your fairy basket!"

"Oh, yes," said the dragon, and he took a huge, deep breath and breathed out as much fire that he burnt up ten times.

"Happier," said Elizabeth, and the dragon took another huge breath, but this time nothing came out.

The dragon didn't even have enough fire left to cook a



Some useful expressions

- Sentence preparation:
 - The first sentence tells us... The next sentence tells us...
- Reading the sentence aloud:
 - look at the sentence as I read it. (read sentence)
- The position of each writing, followed by the prepositional:
 - First it tells us... Then it tells us... At the end of the sentence it says...
- The focus question for students to find the wording:
 - Can you see ...? Can you see what kind of person she was?
- Your affirmations:
 - Exactly right... Yes... exactly... That's right... Fantastic... Perfect...
- Instructions to highlight the exact words:
 - Let's all highlight... (the focused words)
- Discussion to elaborate after highlighting:
 - deferring new words, explaining new concepts, discussing students' knowledge, discussing language

b. Handouts for Teachers



Story-based lessons
Two-day training on stories for English language learning

Task 2 Register

Identify the topic, the relationships of speakers, and the channel of communication of the invitation letters below.

Letter 1	
Dear friends I, E. Weasel, invite you—yes, you—to a party. I am very rich and important, so don't be late. Signed, <i>E. Weasel</i> E. Weasel ESQ. at Weasel Towers PS. Watch out, the crocodiles in the moat might be hungry!	Topic: Relationships of speakers: Channel of communication:

Letter 2	
Dear friends, Please come to my party. There will be jelly, cake and ice cream and I will be on my best behavior. Yours sincerely, <i>Weasel</i> PS. Don't worry, the crocodiles in the moat have been sent back to the safari park.	Topic: Relationships of speakers: Channel of communication:

c. Video clips: three different ways of sharing stories

Storytelling: The Leopard Woman by Jan Blake

<https://youtu.be/ZfOVnfGpjWM>



Reading aloud using a picture book: The Piggybook by Anthony Browne

<https://youtu.be/ek7Ji0MjqMo>

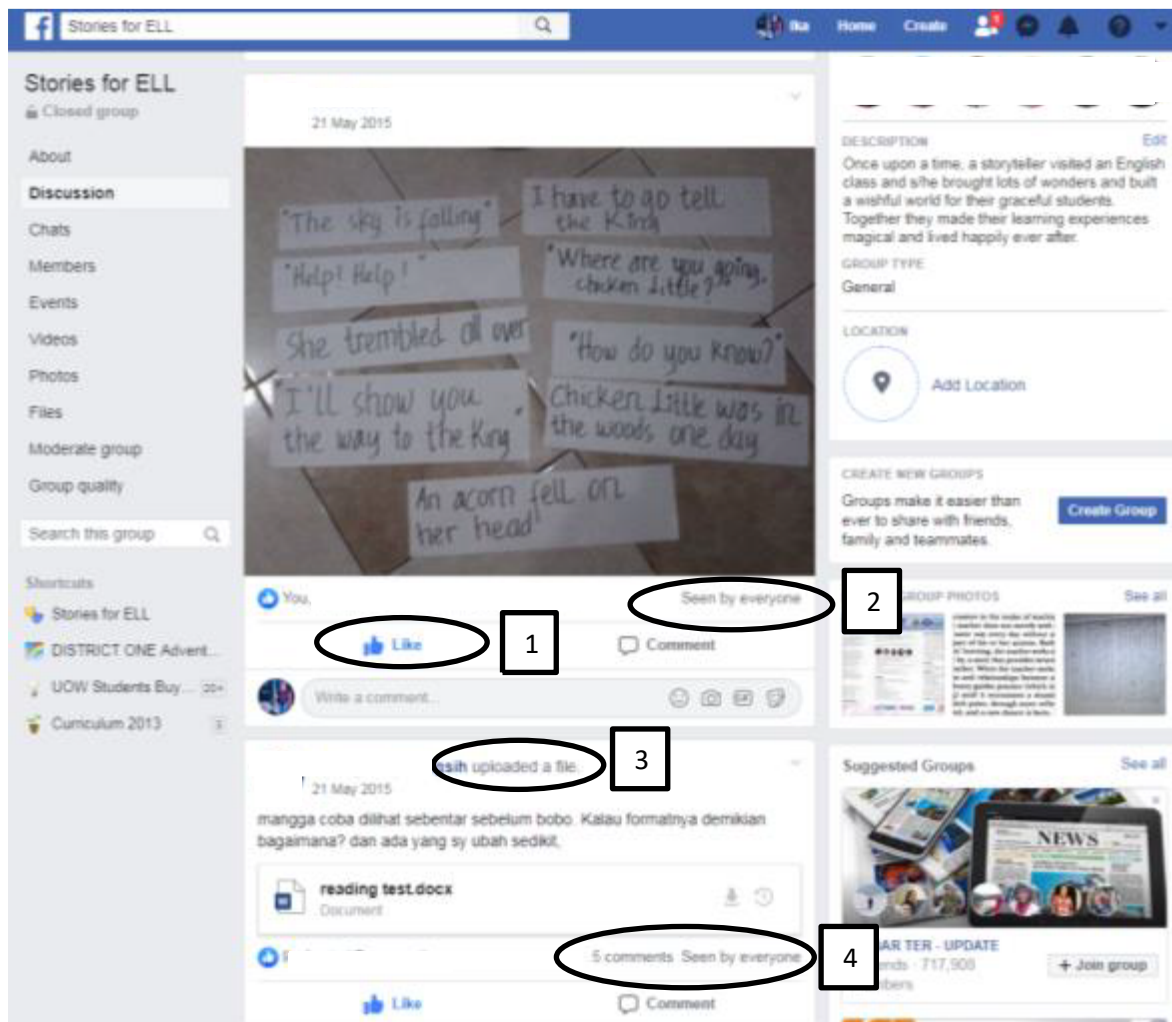


Readers' Theatre: The Stinky Tofu Man

<https://youtu.be/P6X6M-THp2I>



Appendix 5 A Closed Facebook Group: Stories for ELL



Affordances for professional learning

1. Interacting through 'like' icon
2. Or, simply reading 'quietly'
3. Uploading files, photos, and videos
4. Extending the interaction through comments

Appendix 6 Sample Transcription of Data

a. Professional Learning Sessions

Workshop Day 2; 7 April 2015			Gloss
Bu Ika <i>Video 00001</i>	:	Kita sudah berbicara tentang hubungan antara context dan language, context and language. Context itu ada culture context and context of situation. Apa ya, nah. Coba dingat-ingat kembali apa ya. Silahkan ngobrol sama temen di sebelahnya, boleh buka catatan yang lalu. Atau harus saya tampilkan yang ini. Kalo yang ini? (mengarah ke slide) Boleh pake bahasa sunda, bahasa Indonesia, silahkan.	We've talked about the relationships between context and language. There are context of culture and context of situation. Now, can you recall what they are? Have a chat with your partner; you may look up your notes. Or, should I display this slide? (pointing to the slide) You may use Sundanese language or Indonesian.
<i>Video 00002</i>		(Within ten minutes, teacher participants in pairs reviewed the relations between language and context) (Teachers 1 and 2 worked together and volunteered to share their discussions with all participants.)	
Teacher 2 <i>Video 00003</i>	:	Terkait dengan yang berkenaan dengan language dan context tapi yang dimaksud tadi kepada register. Yang register tu ada variabel apa saja yang dimunculkan. Apa di register itu kita harus ada topic, yang ada relationship of speakers dan ada channel of communication. Dibicarakan bahwa topic, apa yang dibicarakan saya dan Teacher 1 secara pembuatan apa ini terkait dengan letter ya. Kemudian relationshipnya bagaimana kondisi yang sangat ada very close, ada formal informal yang dibicarakan disana. Kemudian di channel of communication ada writing, ada written dan..	Relevant to language and context is register. Within register, there are some variables. In register, we have topic, relationship of speakers, and channel of communication. In terms of topic, Teacher 1 and I talked about the example from the letter. In terms of relationships, it depends on the condition whether it is very close, or what being talked about is formal or informal. And then channel of communication is relate to writing, there's written and....
Bu Ika	:	Spoken.	spoken
Teacher 2	:	Terkait dengan Continuum Oh, dikaitkan dengan tadi ibu katakan Conferensi Asia Africa itu lebih ke written atau ke spoken. Itu yang tadi dibicarakan, tergantung pada itunya. Tadi kan kalo kita bicara di facebook online itu lebih kepada...	It has to do with... continuum Oh, it relates to what you said about Asia Africa Conference which is more written than spoken. So, what we talked about is it all depends on.... you know... If we speak in Facebook online, it's more...
Teacher 1	:	Spoken.	spoken
Teacher 2	:	Ya, Spoken. Walaupun tertulis. Iya itu saya barusan yang kami bahas.	Yes, spoken. Although it is written. That's what I meant, what we discussed.
Bu Ika	:	Terima kasih. Yang kelompok sini ibu siapa yang memutuskan silahkan.	Thank you. Well, now in this group, who'd like to have a go.

b. Facebook Dialogue

April 2, 2015

Post

Ika Lestari Damayanti

Ibu/Bapak,

Please share your opinions, learning points, comments or questions related to our previous session. One of the things that I'd like to know more is about the relationship between language, context, and narrative texts as mentioned earlier by Ibu Nining Suryaningsih. Could you please say more about this. The following questions/statements are provided to help you formulate your ideas/comments.

1. What is language?
2. How are language and context related?
3. There are three variables that can help us connect language and context. They are topic, relationship, and mode/channel. What would say about them? Can you give examples?
4. How would you differentiate spoken and written text?

As usual, please feel free to respond these questions in any language that you feel comfortable to use. You don't have to answer the questions one by one, you may summarise instead.

Comments












- [Arum Ka](#) Secara sederhana bahasa adalah alat untuk berkomunikasi...contohnya waktu thn ajaran baru sangat pas klo ada bahasan things in your bag...anak bisa menungskpkan I need some books..I will buy them at the book store...
- [Nining Suryaningsih](#) Language itu kan alat yg digunakan utk mencapai tujuan, kalo kata bahasa KD Kur 2006 mah To get things done. Nah, dlm penggunaannya language tdk ba dipisahkan dr konteks kapan digunakan, dgn siapa digunakan, dlm bdg apa digunakan, dll. Scr teori ternyata adav3 hal yang mempengaruhi kt menggunakan bahasa dgn konteks yg tepat, yaitu Topic, Relationship, dan Mode/ Channel. Maksudnya ktk kita ingin menggunakan bahasa, pilihan kosakata dan strukturnya disesuaikan dgn maksud n tujuan yg kita miliki. Penggunaan bahasa jg dipengaruhi oleh hub the interlocuters, halah biar gaya, maksudnya hubungan si penutur yg terlibat. Misalnya, pilihan kata dan struktur digunakan sangat dipengaruhi oleh kedekatan hub personal si pembicara n yg diajak bicara. Kt akan menggunakan bhs ygylbh informal (lbh spoken) kpd temab akrab ketimbang kepada dosen, misalnya. Kecuali dosennya kayak B Ika gkgkkg ... Selain dua hal di atas (topic n relationship) channel atau media yg menjembatani komunikasi kt jg mempengaruhi pilihan kosakata n struktur bahasa yg digunakan. Umumnya bahasa yg kita gunakan akan lbh written bila channelnya tdk langsung, misalnya komunikasi di dunia maya atau bercerita lewat tulisan di buku. Nah, di sinilah sy menemukan hubungan antara language, context n narrative text. Cerita yg dtls, apalagi yg banyak gambarnya akan lbh sdkt menggunakan hal2 yg biasanya ada dlm crt yg dibawakan langsung. Dlm crt yg dibawakan langsung misalnya, perlu gesture utk memperjelas makna, tp dlm written story kt tdk perlu mengungkapkan sebuah deskripsi orang misalnya dgn sangat detail.

c. Classroom Practices

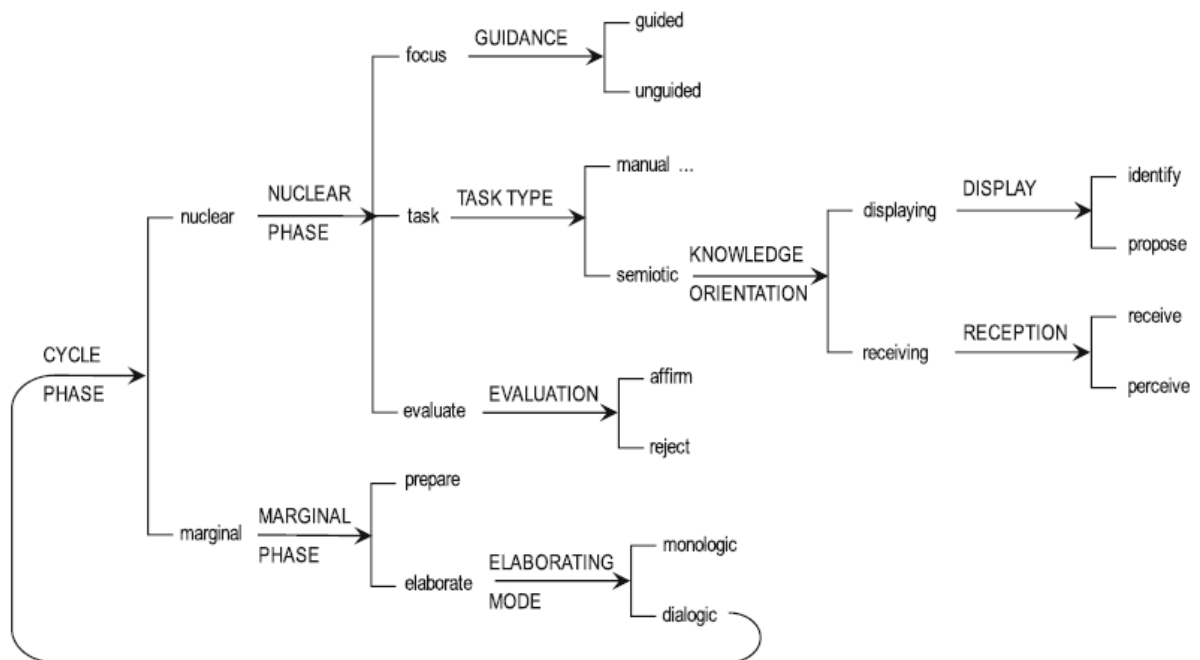
COU-7; May 21, 2015 Video 00004		Gloss
Anita	Goose, ya. Gimana nulisnya goose? Ada yang tahu nulisnya?	Goose, yes. What's the spelling for goose? Anybody knows?
Students	(Silent)	
Anita	G O O S E (spelling in Indonesian). Ini yang akan kalian temui, ya (Showing a picture of a goose). Dan ada satu lagi yang akan kalian temui. Hen.... Listen to me carefully. Tadi kejadian utamanya apa?	G O O S E (spelling in Indonesian). This is what you are going to meet, yes. (Showing a picture of a goose) And there is one more thing that you're going to meet. Hen... Listen to me carefully. What was the main event?
Students	(Inaudible)	
Anita	(She makes gestures to invite some students to come forward and help her to stick some pictures of the characters in the story, on the whiteboard)	
Students	(Some students help her stick the pictures on the whiteboard)	
Anita	Okay, Eight A!	
Students	We are awesome and amazing	
Anita	Okay. Before listening to my story, close your eyes. Close your eyes.	
Students	(Closing their eyes)	
Anita	Imagine, you are now in the woods. <i>Bayangkan kamu sekarang lagi di hutan, sendirian. Kamu adalah Chicken Little sendirian di hutan.</i> Now, open your eyes. Okay. <i>Ceritanya akan ibu bawakan dengan teknik reader</i> Okay, listen to me! Look at my eyes. <i>Berarti ini yang bicara siapa?</i>	Imagine, you are now in the woods. You are the Chicken Little all alone in the woods. Now open your eyes. Okay. I'll will tell the story in a Readers' Theatre technique. Okay, listen to me! Look at my eyes. What does it mean? Who's talking?
	(showing a paper written 'narrator')	
Students	Narrator	
Anita	'Chicken Little was in the woods one day when an acorn fell on her head. Ouch!'	
	(Anita makes a facial expression while touching her head).	
	<i>Kan jatuh ke kepalanya. Sakit gak?</i>	Well, it fell on her head. Did she hurt?
Students	<i>Sakit</i>	Hurt

Appendix 7 Thematic Analysis using NVivo 11

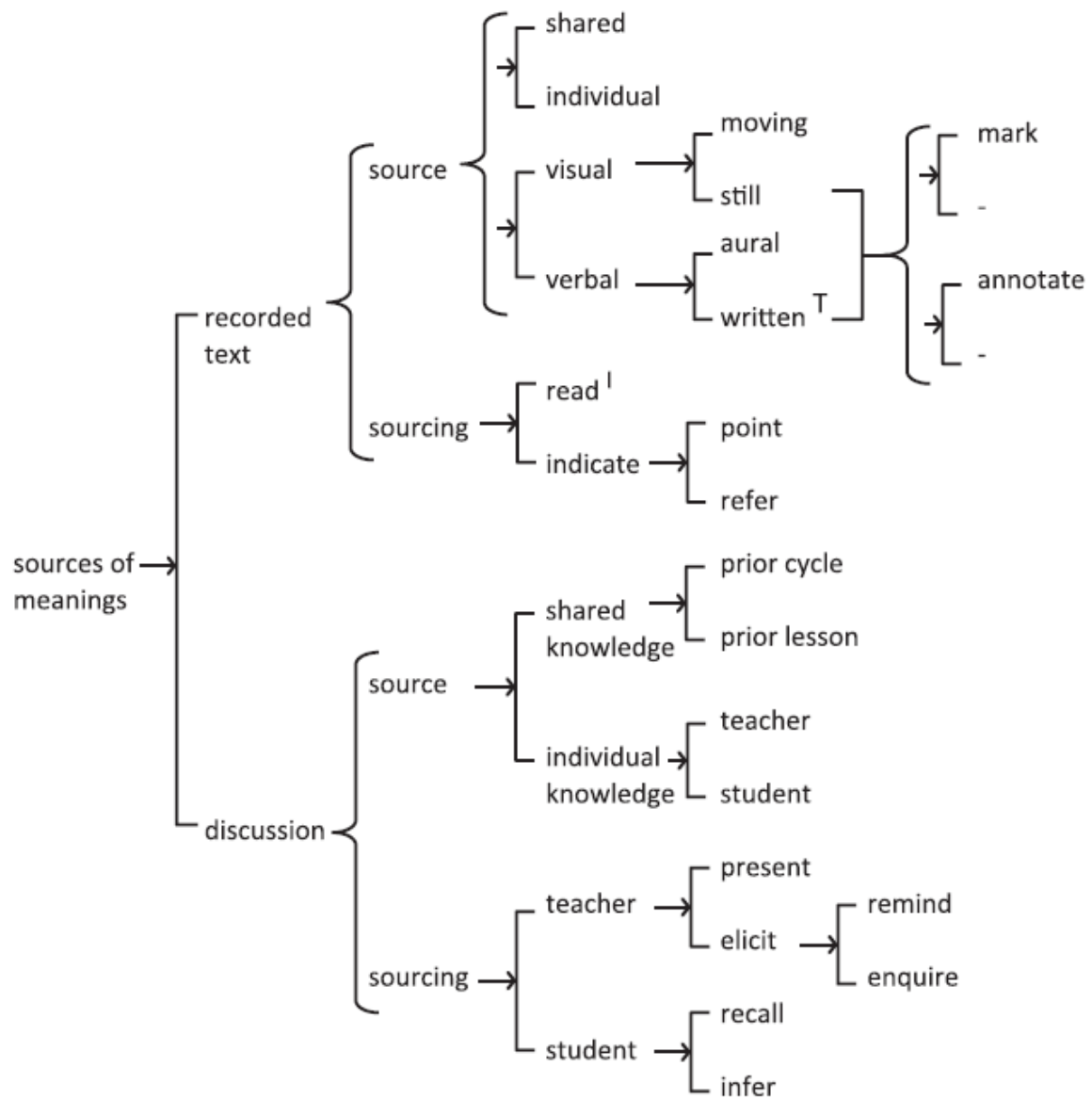
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	mode		3	11	25/04/2016 7:36 PM
	genre		3	19	25/04/2016 7:36 PM
	story genre		1	14	25/04/2016 7:36 PM
	stages		3	31	25/04/2016 7:36 PM
	techniques		1	7	25/04/2016 7:36 PM
	activities		1	27	25/04/2016 7:36 PM
	reflection on activities		1	59	25/04/2016 7:36 PM
	response to instructions		1	8	25/04/2016 7:36 PM
	classroom management		1	3	25/04/2016 7:36 PM
	comment on the workshop		1	3	25/04/2016 7:36 PM
	reflection past experience		1	21	25/04/2016 7:36 PM

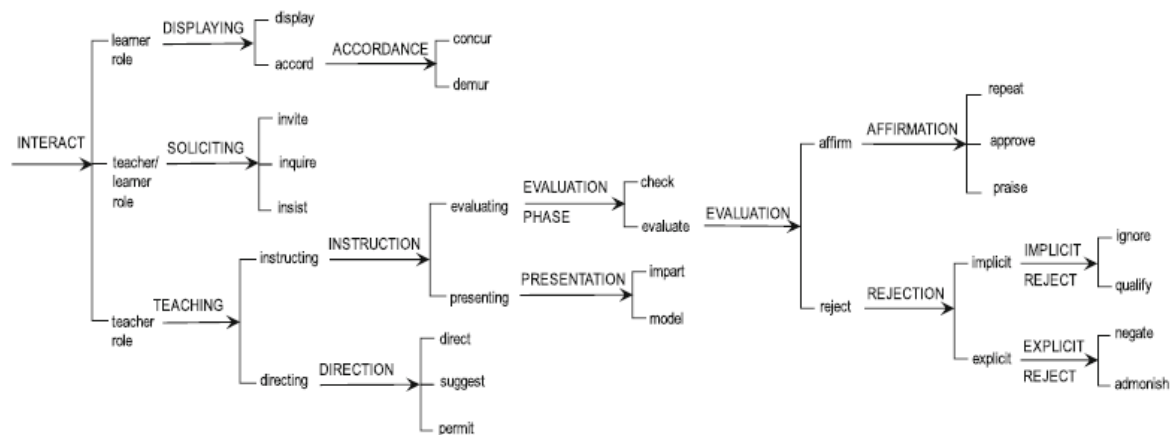
b. Pedagogic Activities: System of Cycle Phases (Rose, 2018, p. 23)



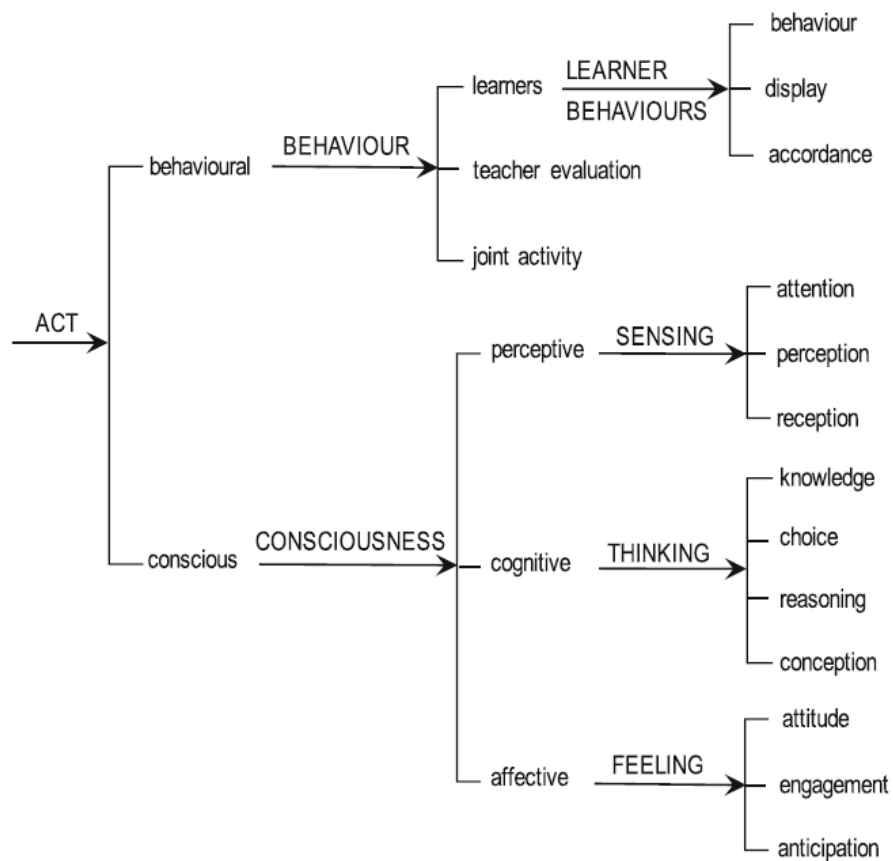
c. Pedagogic Modalities: Options for Sources of Meaning (Rose, 2014, p. 24)



d. Pedagogic Relations: Interact System (Rose, 2018, p. 8)



e. Pedagogic Relations: Act System (Rose, 2018, p. 9)



Appendix 9 Configuration of Curriculum Genres

a. Identification of Lesson Stages

	Prepare	Task	Elaborate
Oral story sharing	Preview field and spoken genre	Enact the storytelling	Review field and spoken genre
Detailed Reading	Preview the story, read sentences	Identify clauses	Review field, language
Joint Rewriting/Construction	Deconstruct model	Scribe identified structure for a new story	Review genre, language
Individual Reproduction (written product)	Review phases	Use identified structure for a new text	-
(spoken product)	Review field and spoken genres	Enact the storytelling of a new story	Review spoken genres

b. Identification of Lesson Stages in Oral Story Sharing

phases	Prepare	Task	Elaborate
preparing for story	Preview words in L1 and L2	Identify words for quality, manner, actions	Review field
storytelling	Pre-telling: preview the story	Telling: Identify wordings, pronunciation, intonation; predict the events; act out gestures and facial expressions	Post-telling: review implicit message, morale
joint retelling	Listen and repeat the story	Enact the storytelling focusing on pronunciation, intonation, gestures	Review intonation, pronunciation, expressions
performance	Review spoken genres	Perform the storytelling	Check intonation, pronunciation, facial expressions

c. Sample Identification of Learning Activities: Utara School

Iteration 1

Lessons	Stages	Learning Activities	Sample analyses of pedagogic register
Lesson 1	Oral Story Sharing	Preparing for Story Introducing vocabularies: Matching words and pictures, miming, predicting a story	Table 5.4, Table 5.5
		Modelling Telling #1: Reading from script, code switching, eliciting for prediction	Table 5.6
Lesson 2		Telling #2: Reading from script focusing on rhythm, facial expressions Reviewing the story (characters, plot) Joint Retelling <ol style="list-style-type: none"> Reading aloud led by the teacher Introducing criteria for a good performance Students practicing in group Storytelling Performance <ol style="list-style-type: none"> Individual student performance Group performance (memorising or with notes) 	
Lesson 3	Detailed Reading	Identifying the structure of narrative genres	Table 5.8
		Rearranging paragraphs Identifying a clause: Participant, Process, Circumstances	
Lesson 4		Categorising word groups (verb) and (be) Identifying functions (optional for Circumstance, obligatory for Participant and Process)	
Lesson 5	Joint Rewriting	Outlining a story chart: characters, setting, etc. Drafting a new story Contrasting with the mentor text on setting, characters, attributes of the new story	

Iteration 2

Lessons	Stages	Learning Activities	Detailed analyses of pedagogic register
Lesson 6	Oral Story Sharing	Preparing for Story <ul style="list-style-type: none"> a. Introducing key events b. Picture sequencing for predicting a story Modelling Telling using palm cards and gestures Joint Retelling <ul style="list-style-type: none"> a. Reading aloud led by the teacher b. Students practicing in group Storytelling Performance <ul style="list-style-type: none"> a. Individual student performance b. Group performance (memorising or with notes) 	Table 5.7
Lesson 7	Detailed Reading	Reviewing the structure of narrative genres Identifying a clause: Participant, Process, Circumstances Analysing one paragraph in detail, focusing on tenses: past, present	Table 5.9
Lesson 8	Joint Rewriting	Outlining a story chart: characters, setting, etc. Drafting a new story Contrasting with the mentor text on setting, characters, attributes of the new story	Table 5.10, Table 5.11

Appendix 10 Assessment Criteria from Rose (2017)

	DESCRIPTORS	SCORES 0 – 3
CONTEXT		
Purpose	Is the story genre appropriate for the writer's purpose?	
Staging	Does it go through appropriate stages?	
Phases	Are story phases used creatively to build problems and reactions, and to describe, comment, and reflect?	
Field	Is the story plot imaginative, interesting and coherent?	
Tenor	Is the creative use of literate descriptive language and metaphors appropriate for the level?	
Mode	Are people, things and places followed through coherently to build up context?	
DISCOURSE		
Lexis	Are people, things and places followed through coherently to build up context?	
Appraisal	Conscious control of appraisal, such as feelings, judgements of people and appreciation of things and places.	
Conjunction	Are logical relations between each step clear, e.g. shifts back and forward in time, comparison, cause?	
Reference	Is it clear who or what is referred to, e.g. in dialogue?	
GRAMMAR		
Grammar	Are the grammatical conventions of written English used accurately? Is there an appropriate variety of sentence and word group structures for the school stage or is it too simple?	
Spelling	How accurately spelt are core words (frequent) and non-core words (less frequent)?	
Punctuation	How appropriately and accurately is punctuation used?	
Presentation	Are paragraphs used? How legible is the writing? Is the layout clear?	

Appendix 11 Two story versions of Shantenu Raaje

Version 1 (Martin & Rose, 2008, p. 84)

Orientation

setting Once upon a time, the king of Hastinapura, called Shantenu, went to the riverside to hunt. While hunting, he saw a very beautiful woman.

reaction Having seen that woman, he fell in love. It was her he wished to make a wife.

problem But she said 'I will become your woman, but you may never ask me any question.'

solution He then married her, and to him a child was born.

Complication

problem However the child she threw into the river. In the same way, his next six children she threw into the river, and the seventh child she also threw into the river.

reaction When she was going to throw the eight child into the river, he asked why she was throwing the child.

problem Then she said 'because you have put the word to me after all, 'I am going to leave you, and that child I will also take.'

Evaluation

reaction Shantenu the king was very sad in the palace.

Resolution

setting One day he went hunting again.

problem There he caught sight of a small boy. The boy knew who the king was but the king didn't know that it was his son.

solution Just then his wife arrived there. She said 'That is your son and you may take him to the palace.' Having said this she disappeared.

Baumgartner in Ebert 1996

Version 2 (Martin & Rose, 2008, p. 85)

Orientation Once upon a time the king of Hastinapura, called Shantenu, saw a very beautiful woman, fell in love, then married her, and a child was born.

Complication However she said 'I am going to leave you, and that child I will also take.'

Evaluation Shantenu the king was very sad in the palace.

Resolution One day he caught sight of a small boy. His wife arrived and said 'That is your son and you may take him to the palace.'

Appendix 12 Sample Lesson Plan and Teacher's Notes

PART ONE

Lesson Plan Draft: Utara School, Detailed Reading Stage, Lesson 4

Pre (20')	<p>Greeting and classroom routines</p> <p>Review on Detailed Reading</p> <ol style="list-style-type: none"> let the students check each other's work in their group and ask them whether they found differences (5') write what they found is different on the board and display the 'correct' table on the board (5') discuss the classification (Participant/Process/Situation) (10') 	<p>Work in group</p> <p>Classical</p> <p>Classical</p>
Whilst (50')	<p>Detailed reading for Grammar</p> <ol style="list-style-type: none"> re-arrange wordings into a sentence (10') Grammar explanation (40') <ul style="list-style-type: none"> Regular/Irregular verbs (25') To be (15') 	<p>Group competition</p> <p>In group, tables of (regular, irregular verbs, and To Be)</p>
Post (10')	<p>Reading comprehension test</p> <p>Homework: story chart</p>	<p>In group</p>

PART TWO

Script

PRE-ACTIVITY

REVIEW ON DETAILED READING (20')

- Setelah siswa berkelompok, beri waktu lima menit untuk saling memeriksa apakah ada perbedaan. Secara acak dari setiap kelompok tanyakan apa saja yang berbeda. Tuliskan perbedaan itu di papan tulis.
- Bagikan tacky yang sudah ada dalam kotak yang berwarna sebagai 'kunci jawaban' (sehingga bisa menghemat waktu just in case ada perbedaan dengan jawaban anak-anak)
- Jelaskan kembali makna dari perbedaan warna itu apa.
 - What the green color is about? It is about PEOPLE and THINGS. (sebutkan contohnya: He, Tacky, people. His home, songs, splashy cannonball are things.)
 - What about the yellow color? It is about people DO things and things HAPPEN. Misal Tacky (people) greeted, Tacky did a splashy cannonball. The thump thump (things) drew closer..
 - The red is about WHEN/WHERE/HOW people do thing or Things Happen. Misal Tacky greeted..
 - So, because the green is about PEOPLE and THINGS, we call it PARTICIPANT
 - The yellow about what people do or what happens, we call it PROCESS
 - The red is about where, when, and how, we call it SITUATION
 - Coba perhatikan dari setiap kolom ini mana yang secara konsisten terisi?

8. Dalam menulis kalimat WAJIB hukumnya untuk selalu ada Participant dan process, sedang situation itu SUNAH sebagai tambahan informasi.
9. Coba lihat bagaimana pola susunannya? Apa yang muncul terlebih dahulu? Participant atau PProcess? Ya biasanya Participant kemudian Process. Kecuali kalimat pertama ya.. Lived a Penguin, process dulu baru participant, karena ini merupakan bahasa sastra ya.
10. Kalau situation bagaimana? Bisa di depan atau di belakang bahkan di tengah-tengah untuk menjelaskan bagaimana suatu proses terjadi. Misal.. always.. ya.

WHILST ACTIVITY

DETAILED READING FOR GRAMMAR (50')

(Lepaskan kertas flipchart dan pindahkan untuk ditempel di dinding belakang, agar anak-anak tetap bisa melihat kalau ingin mengecek.)

- a. Siapkan potongan kertas (seperti yang dilakukan oleh bu Nining dan bu Dewi). Buatlah sebanyak 6 kalimat (klausa), agar setiap kelompok mendapat bagian. Lakukan kegiatan ini sebagai kompetisi. Enam kelompok harus menyusun potongan kartu menjadi kalimat yang baik. Yang tercepat dan benar urutannya mendapatkan poin tertinggi. (10')
 - kompetisi ini hanya berlangsung 3 menit (2 menit diskusi, 1 menit menempel)
 - bagikan potongan wordings (participant, process, situation) suatu kalimat ke setiap kelompok
 - secara berkelompok diskusikan susunannya (wajib berdiskusi)
 - kemudian tempelkan di dinding terdepan dengan posisi kelompoknya
 - urutan kelompok yang tercepat menyelesaikan ditulis
 - periksa akurasi susunan kalimat
 - umumkan kelompok juaranya

b. Grammar Explanation (40')

1. A story is usually about something in the past that already happened. For example, we know that a story starts with *Once upon a time*, or *jaman dahulu kala*. A story in Bahasa Indonesia, like "*Pada jaman dahulu kala hiduplah seorang anak bernama Tacky. Dia senang berkebun dan memasak*". The words "*hidup*", "*senang*", "*berkebun*", and "*memasak*" tidak pernah berubah bentuknya ketika digunakan untuk menceritakan pada jaman dahulu kala ataupun masa kini. But, English has a different system in terms of time. Present and past. Dalam kamus kata yang digunakan itu cenderung berbentuk present (masa kini), dan biasanya ada keterangan tambahan mengenai bentuk lampainya (past). Misalnya, memasak / cook.. bentuk lampainya cooked.

Regular/irregular verbs (25')

Now, let's focus on the process that talks about activity or verbs (kata kerja) in the story of Tacky the Penguin. Kemudian bagikan handout yang berisi dua tabel tentang regular dan irregular verbs.

2. Sekarang bandingkan dua tabel berikut ini. Fokuskan pada Process nya. Apa yang bisa kamu simpulkan dari bentuknya. Di tabel satu, ada kesamaan bentuk apakah di kata kerjanya, dan bagaimana dengan bentuk yang ada di tabel dua? Diskusikan dengan temanmu 5 menit ya.
3. Guru berkeliling memonitor pekerjaan siswa, mengecek apakah mereka memahami apa yang ditugaskan. Katakan fokus pada bentuk saja dulu.
4. Kemudian berikan tugas matching the past form dengan base form nya dalam handout. (5 menit)
5. Ketika dibahas ada kata kerja yang bentuknya regular dan irregular. Kalau memungkinkan encourage students to memorise the different form. (misal buatlah kartu my personal dictionary: berisi kata-kata kerja dengan bentuknya, kata yang mereka ambil dari teks yang mereka pelajari). Bahas pula maknanya.

Past-tense verbs: regular

C	P	Pr	P	C
There once		lived	a penguin	
	He	shared		with his companions
Every day	Goodly, Lovely, Angel, Neatly, and Perfect	greeted	each other	politely
	Tacky	greeted	Them	with a hearty slap on a back
				a loud "WHAT'S HAPPENING?!?!?!"
	Goodly, Lovely, Neatly, Angel, and Perfect	always marched		1-2-3-4
	Tacky	always marched		1-2-3 4-2 3-6-0 2 ½ 0.
	Tacky	liked to do	splashy cannonballs.	
	The hunters	marched		right up to him
	"What's happening?"	Blared	Tacky	
	They	Growled	"We are hunting for penguins. That is what's happening."	
	He	marched		1-23 4-2 3-6-0 2 ½ 0
	The hunters	Looked	puzzled	
	"Do you mean those birds that dive so gracefully?"		Tacky	
		Asked		
	The hunters	Looked	wet	
	Goodly, Lovely, Angel, Neatly, and Perfect	Hugged	Tacky	

Irregular verbs

	Goodly, Lovely, Angel, Neatly and Perfect	always sang	songs	like "Sunrise on the Iceberg."
	Tacky	always sang	songs	like "How Many Toes Does a Fish/snake Have?"
One day	the penguins	Heard	the thump, thump, thump of feet	in the distance.
	They	Came		with maps and traps and rocks and locks
	the thump...thump...thump	Drew		closer,
	Goodly, Lovely, Angel, Neatly, and Perfect	ran away		in fright
	They	Hid		behind a block of ice
	Tacky	Stood		alone.
	He	Did	a splashy cannonball	
	"PENNGUINS?"	Said	Tacky	
	Tacky	began to sing		
and from behind the block of ice		Came	the voices of his companions	
	They	ran away		with their hands

TO BE 15'

- Now focus on Table 3 Dituliskan saja dalam bentuk flipchart yang besar agar setiap anak bisa melihat ketika diterangkan.

C	P	Pr	P	C
	His home	Was	a nice icy land	
	The penguin's name	Was	Tacky.	
	Tacky	Was	an odd bird.	
	His companions	Were	graceful divers.	
	They	Were	rough and tough	

- Setiap kelompok mengamati penggunaan was dan were. Tekankan untuk focus pada bentuk participant di sebelah kiri yang mempengaruhi penggunaan was/were. (ini tentang bentuk jamak dan tunggal), beri waktu 5 menit utk mengamati

Penjelasan:

kesmuanya merupakan kelompok kata benda termasuk kata ganti (pronoun). Misalnya his home.. his itu siapa? Tacky berarti rumahnya Tacky. Kemudian They were rough and tough, siapa they itu? Hunters. Nah biasanya dalam ulangan atau ujian jenis pertanyaan untuk hal ini adalah "What does 'they' refer to?" Jadi refer bukan RIVER ya.. refer (sambil dituliskan katanya di papan) itu artinya mengacu ke mana?

Kemudian minta anak-anak untuk memperhatikan participant di kolom kanan. Ada kelompok kata benda dan ada juga kelompok kata sifat atau adjective. Coba siapa yang bisa menunjukkan kelompok kata sifat. (hanya ada satu 'rough and tough')

Penjelasan

Jadi, process yang berisi was/were atau yang kita sebut (TO BE), dalam contoh ini menghubungkan antara participant dengan penjelasannya. Misal dia cantik, Participant nya kan Dia penjelasannya cantik. kalau dalam Bahasa Inggris tidak bisa langsung disebut She beautiful, tapi harus ada kata kerja yang menghubungkan. Berbeda dengan kata kerja/Process yang ada dalam tabel 1 dan tabel 2, kata kerja di sana memiliki arti.. misal came datang.. tapi kalau was/were tidak ada artinya/maknanya karena dia menghubungkan. Menghubungkan apa?

Participant dengan penjelasannya, deskripsinya atau kualitasnya.

POST ACTIVITY (10')

Completion test to check their understanding on verbs

PR: story chart dari cerita Tacky the Penguin.

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